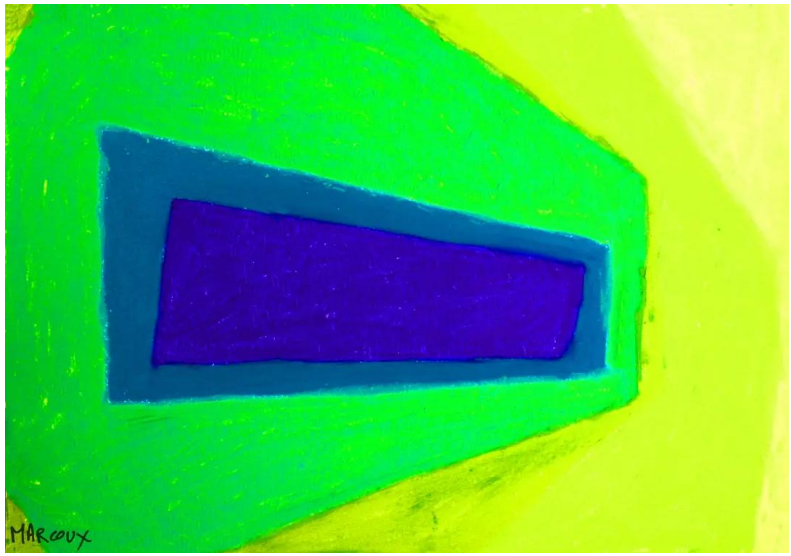
FEUILLET D'IRRADIATION METAPHYSIQUE
OP 2306

ANIMA FERRUM



Duo Harmonica & Guitare Classique

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L'Esthétique du Flux Instable

(Duo pour Harmonica & Guitare Classique)

La musique présentée dans ce recueil pour harmonica et guitare ne cherche pas à figer le temps dans
un code stable, mais à laisser transparaître l'Énergie (\Sigma) qui la génère.
Qu'elle s'incarne dans le souffle organique de l'harmonica ou dans la résonance pincée de la guitare, chaque pièce est une irradiation translucide ; un geste narratif où la structure se découpe selon le déploiement de forces internes plutôt que par la rigueur du nombre de mesures.
Le dialogue entre l'anche et la corde invite l'interprète à une imprégnation charnelle de la substance sonore. Ici, l'atonalité n'est pas une absence de centre, mais un rayonnement métaphysique où les concepts d'aperception et de fluidité priment sur la règle. Il s'agit de capter l'instant de l'apparition, là où le son devient une trace, une vibration instable, une correspondance absolue entre le sens profond et la matière brute.
LADES NEFFOUS

Repères des Auteurs

Sir Starcwest & Lades Neffous

Ce corpus pour duo est le fruit d'une collaboration étroite entre deux trajectoires de recherche. Sir Starcwest, harmoniciste dont le parcours est marqué par l'exploration des langages hybrides, apporte ici sa maîtrise de la matière "souffle". Ses recherches sur les capacités expressives de l'harmonica rejoignent la quête de Lades Neffous sur la captation de l'Énergie génératrice.
Leur travail commun s'articule autour de la méthodologie CCCC (Correspondance, Matière et Sens), visant à établir un pont absolu entre le support sonore et la portée métaphysique du geste. À travers cette formation, ils explorent les concepts de la Monas Autogona, où la partition devient un "Catalogue d'Architecture" : un espace de liberté vibratoire où l'harmonica, par sa nature mobile, devient le témoin privilégié de l'impossibilité d'un code stable.
Chaque pièce est conçue comme un fragment d'une vision philosophique globale, une "petite histoire tactile" où

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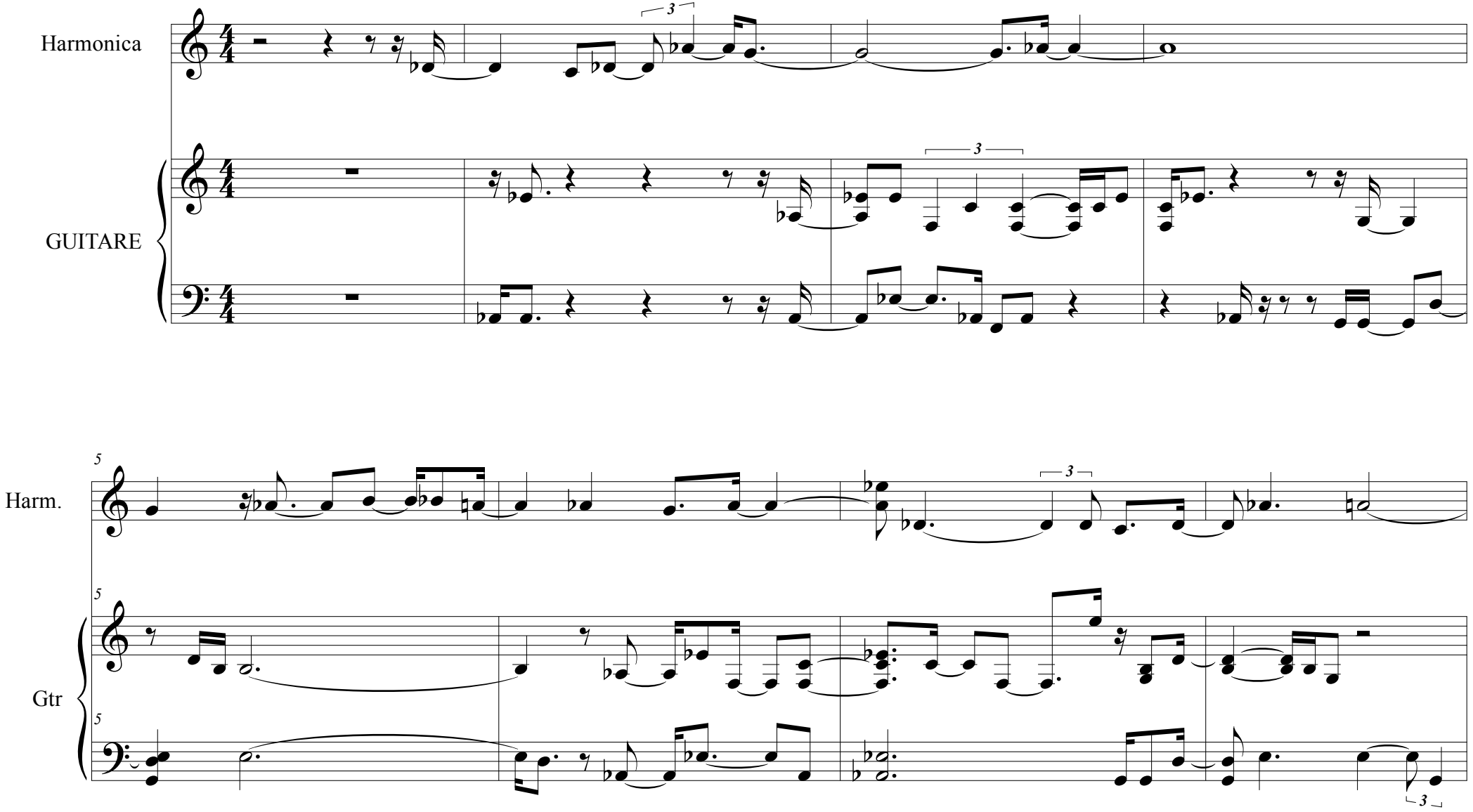
ANIMA FERRUM

FEUILLET D'IRRADIATION METAPHYSIQUE

OP 2306

Lades Neffous Sir Starckwest
Marcoux Jean-François

9'16"



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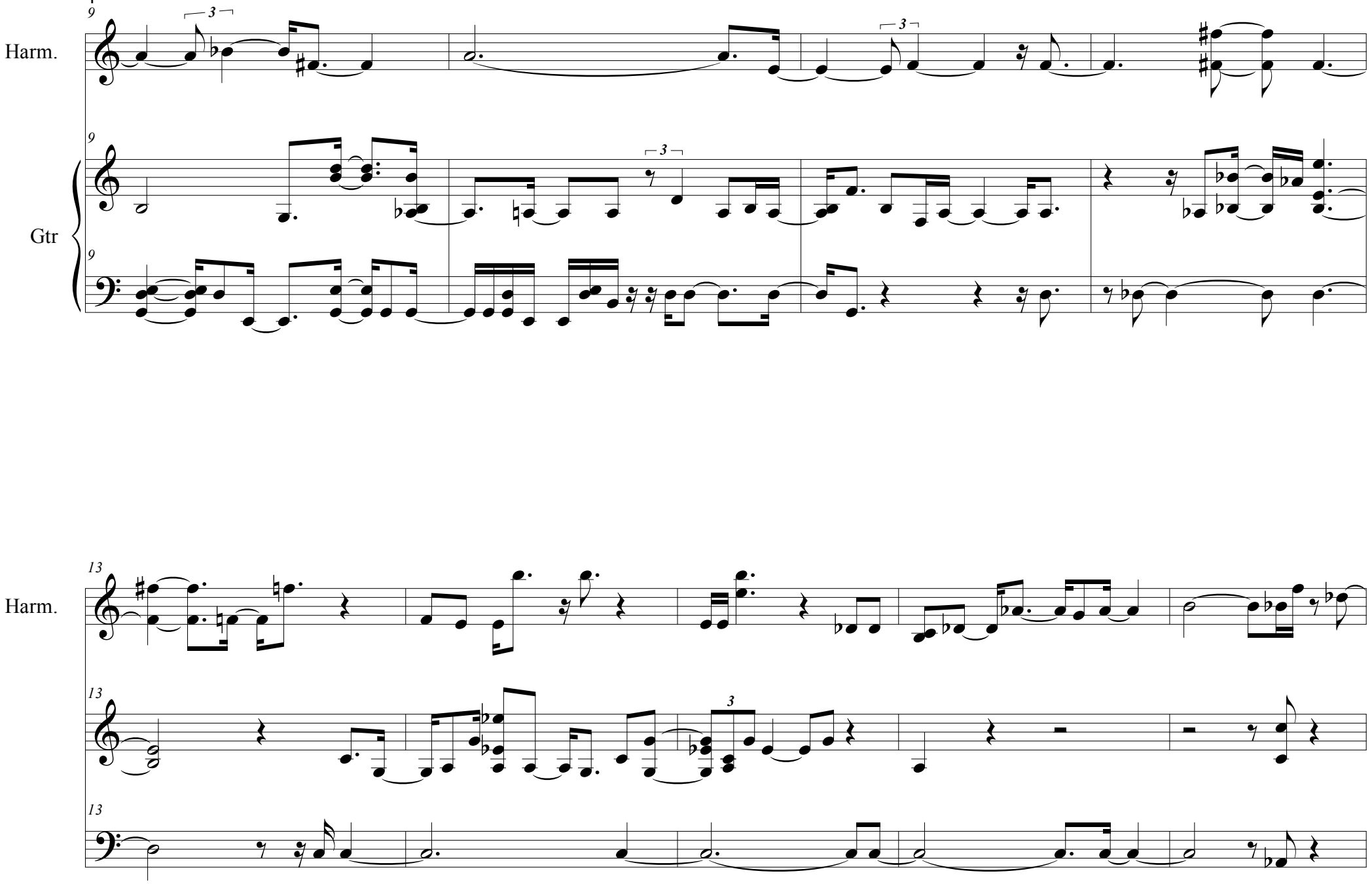

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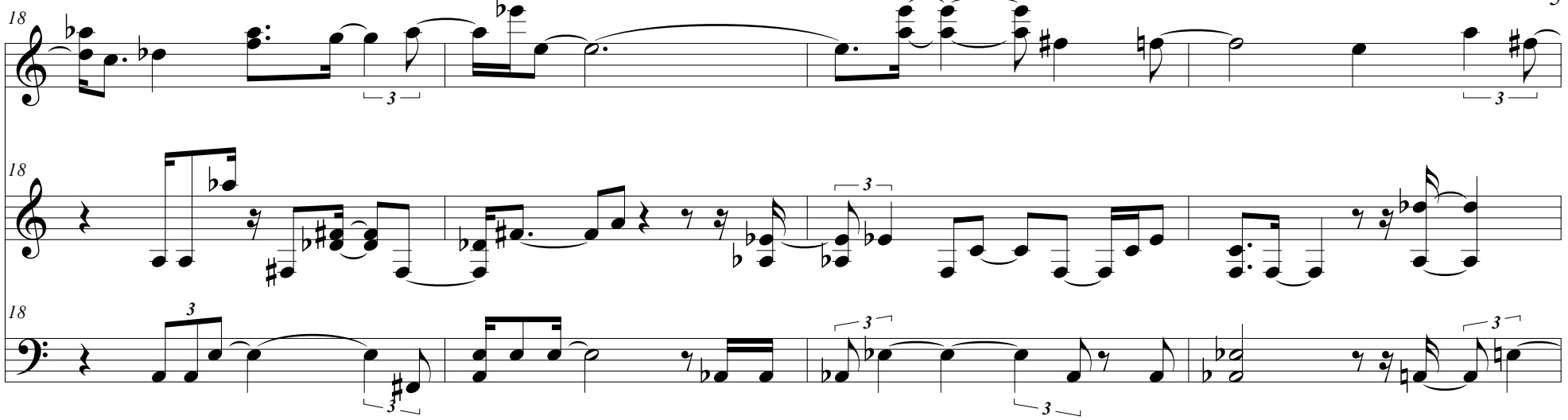

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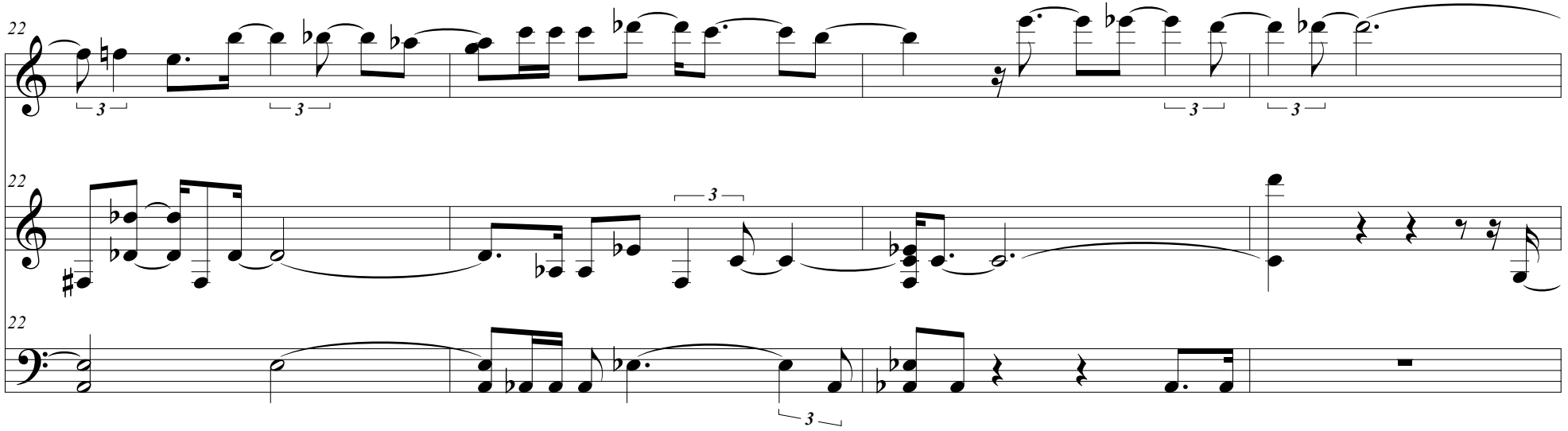

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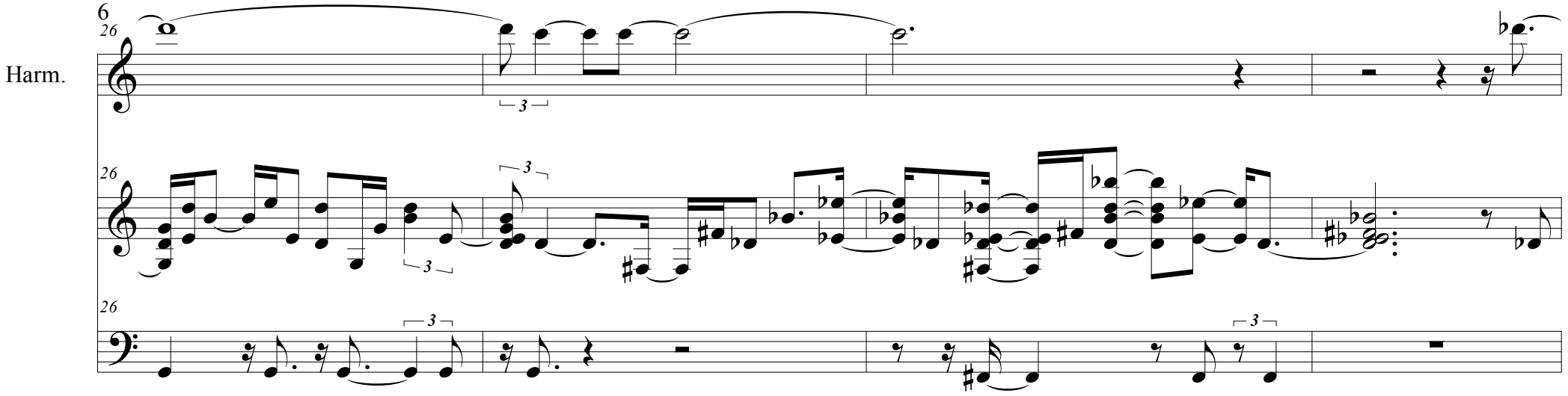

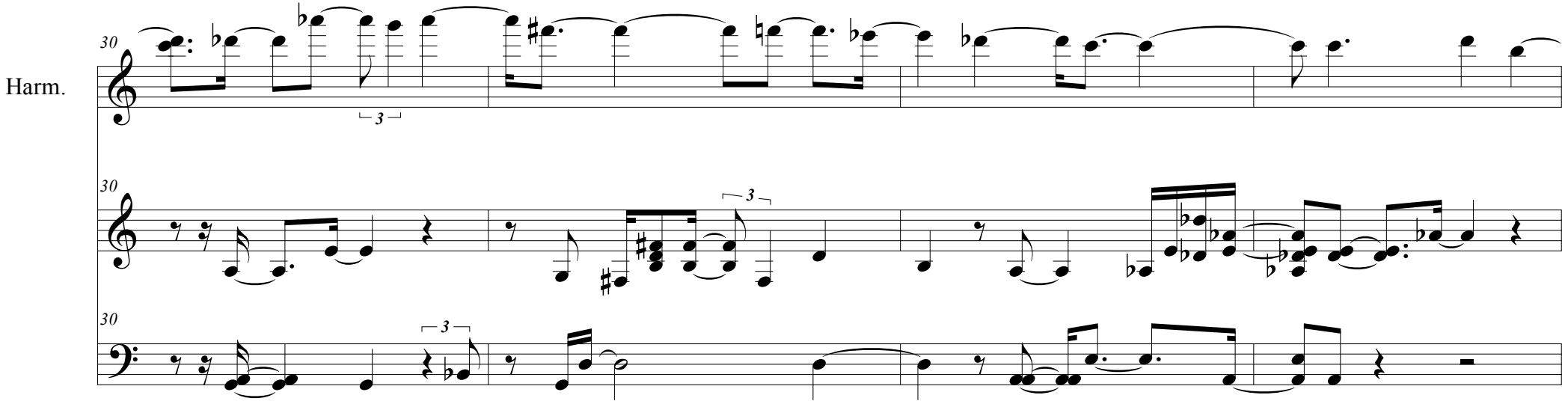

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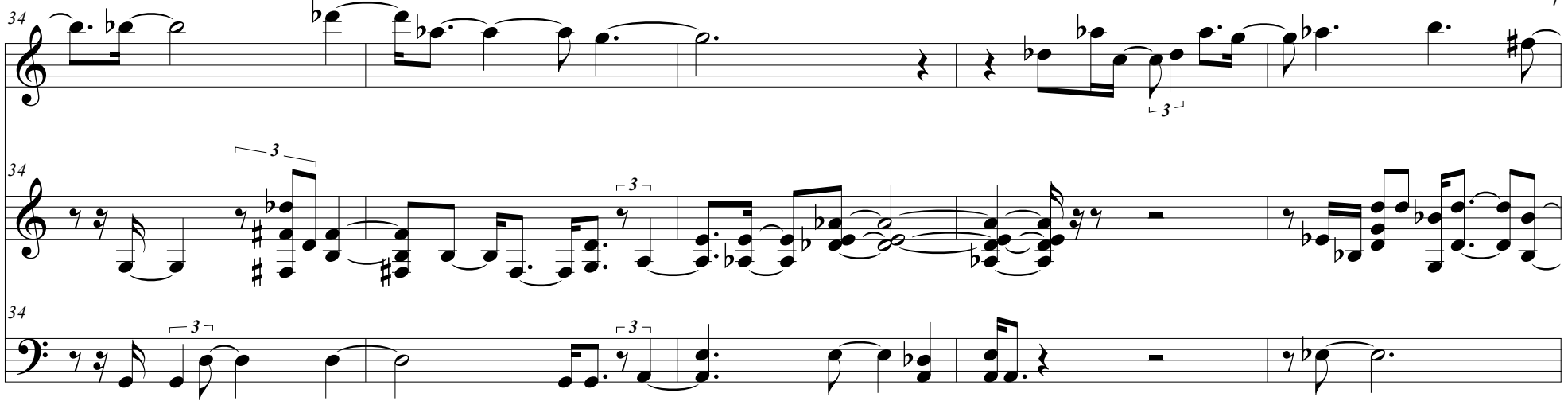

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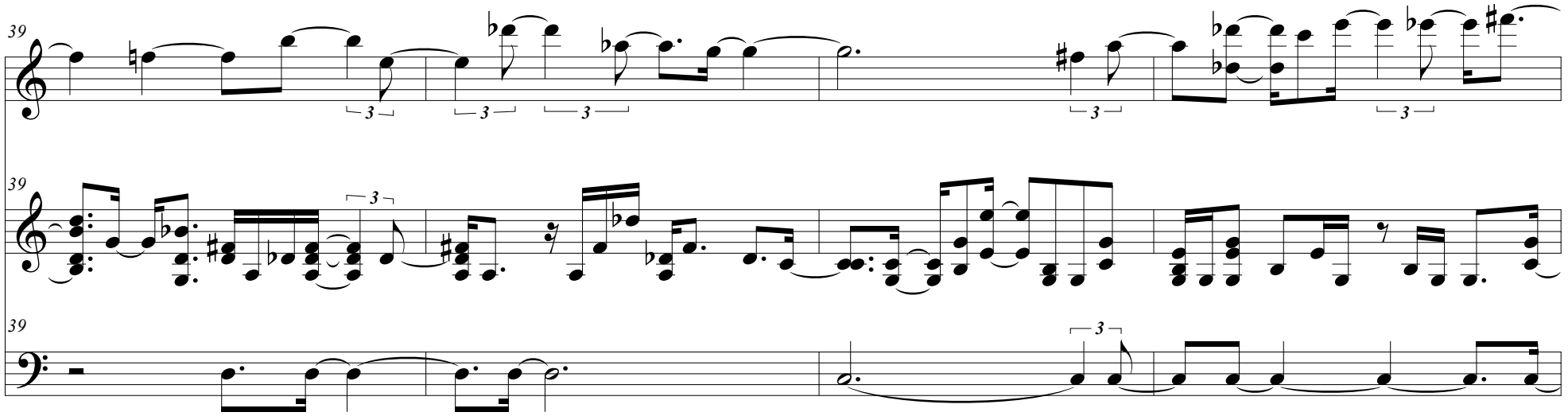

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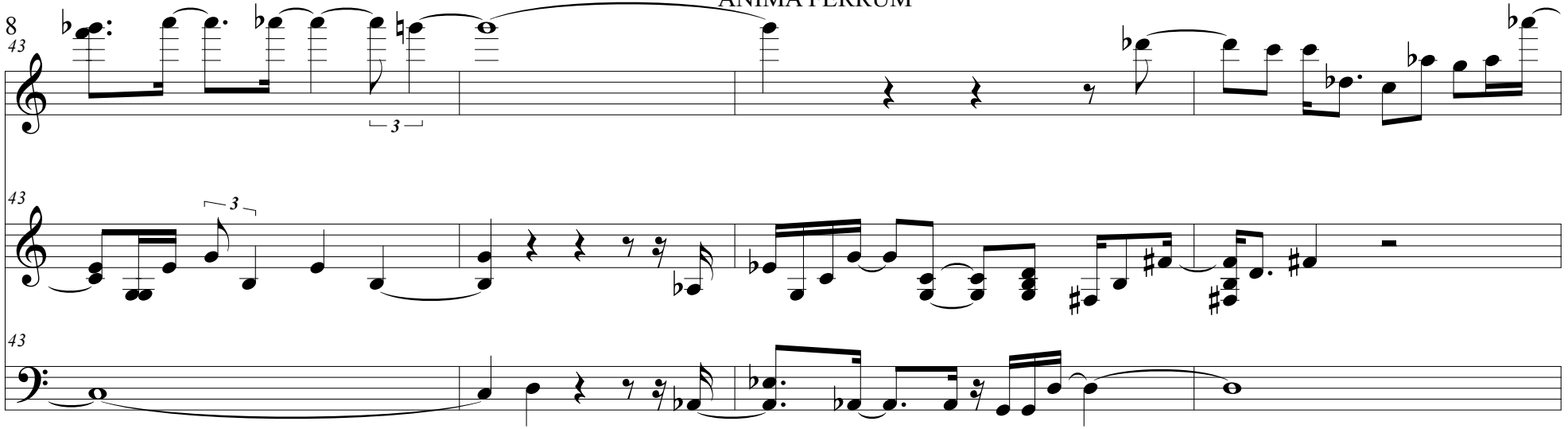

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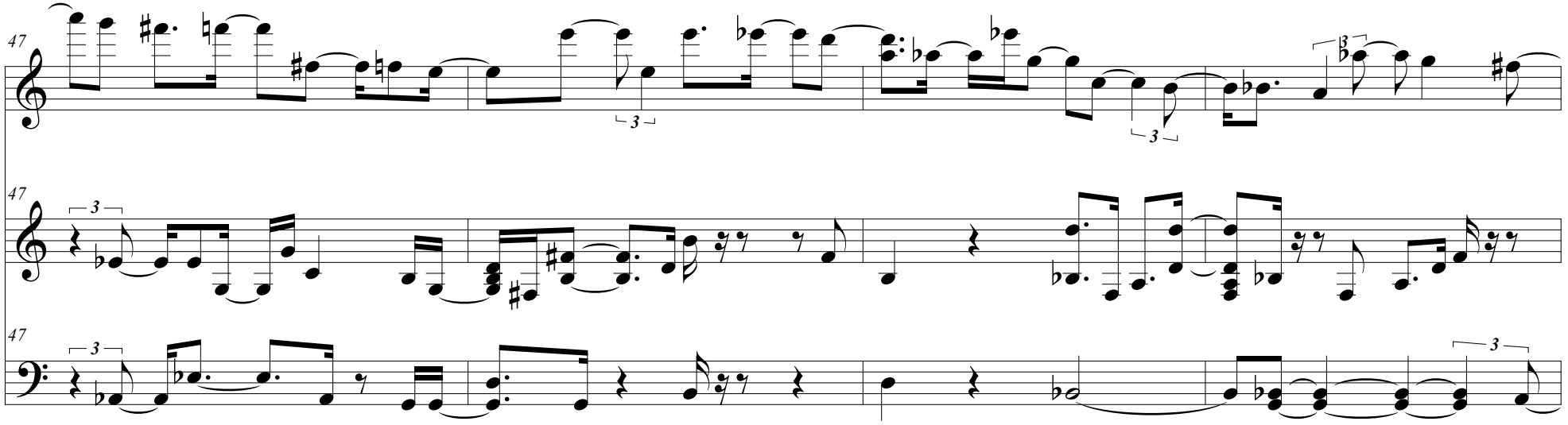

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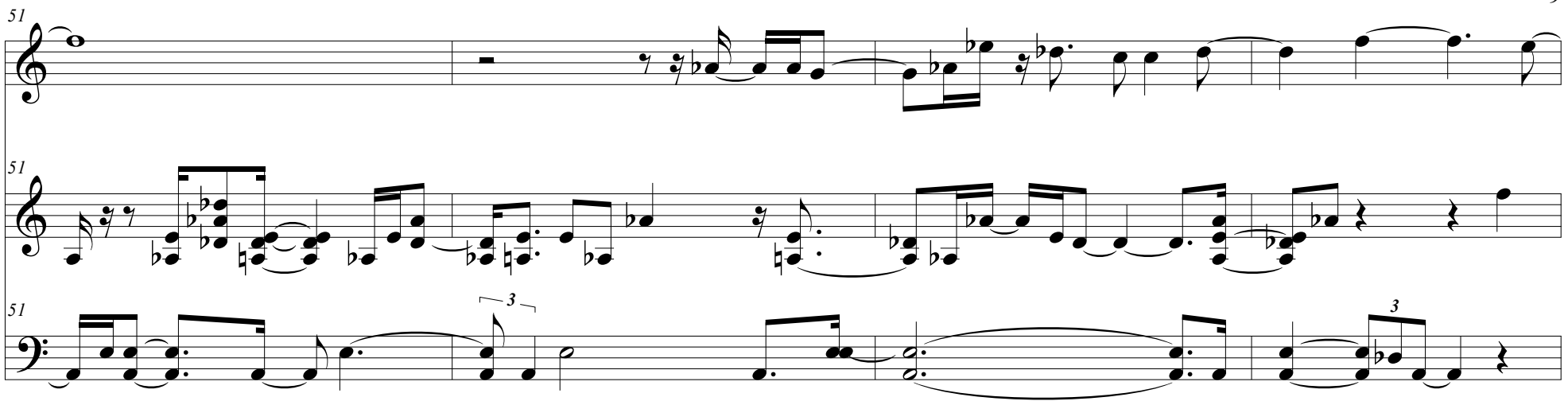

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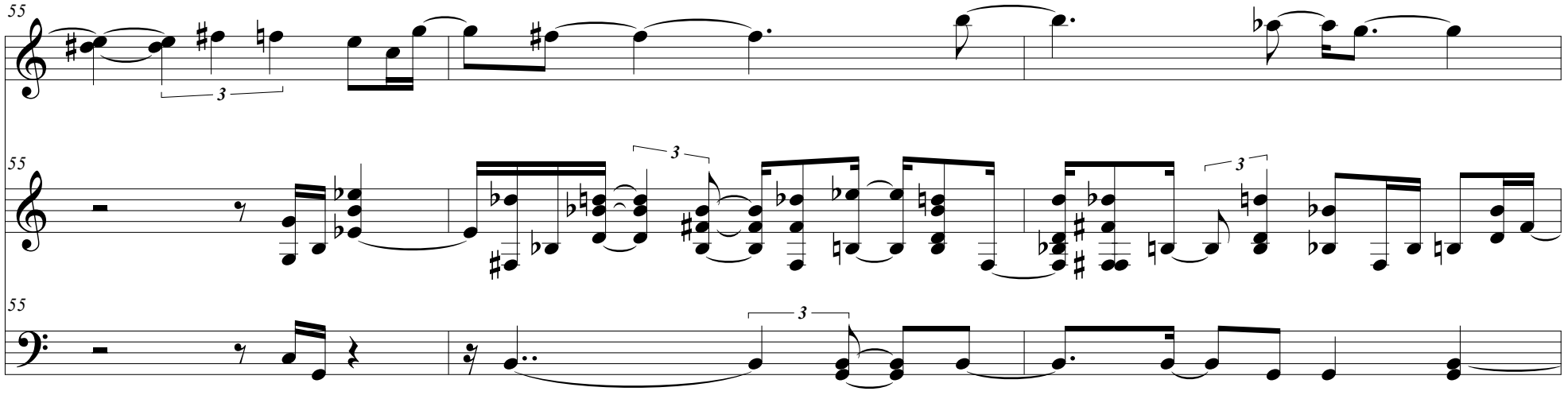

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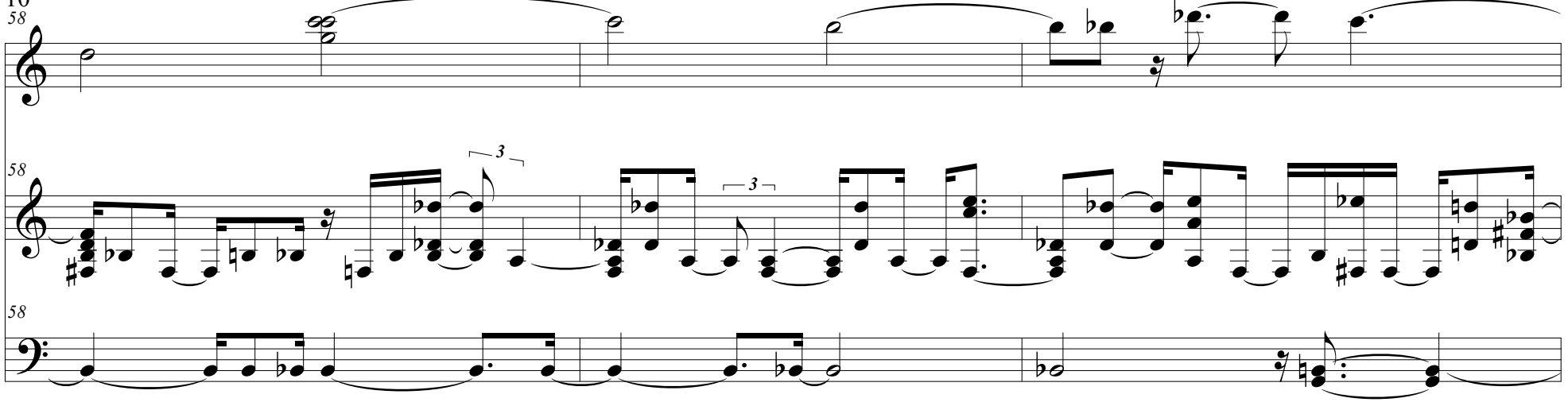

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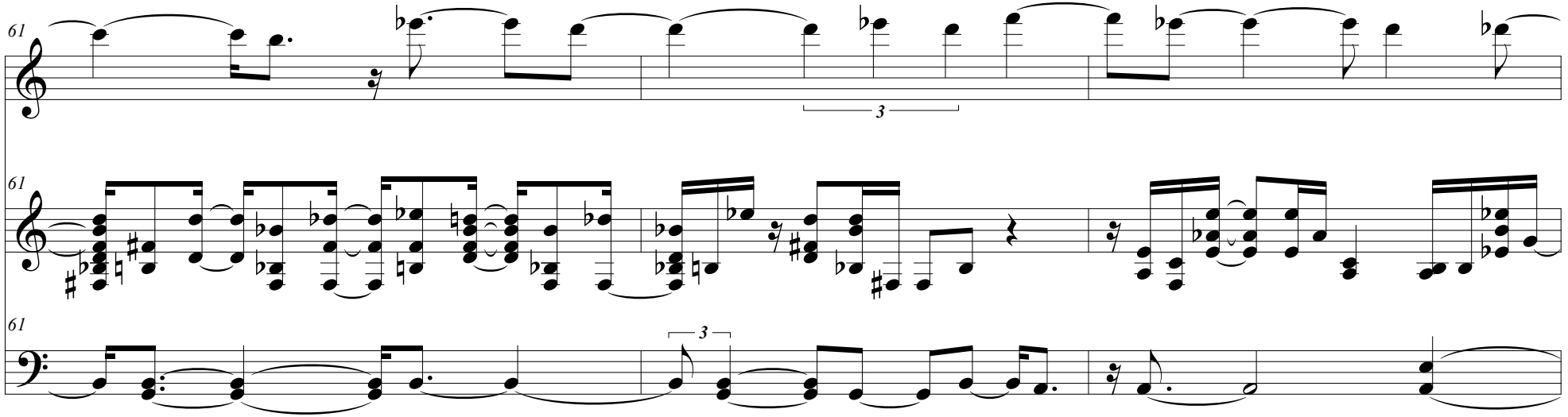

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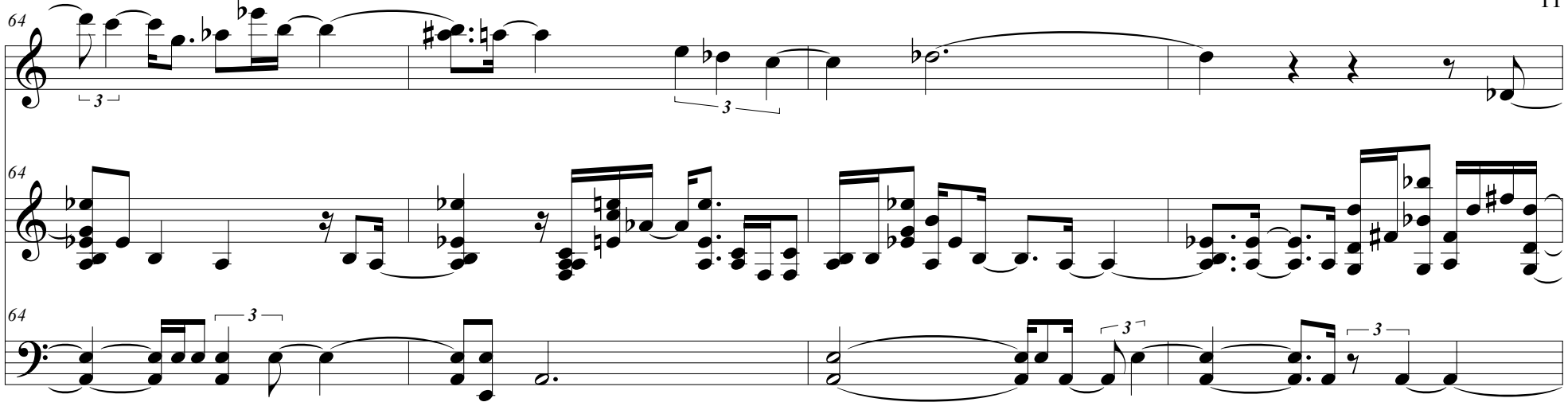

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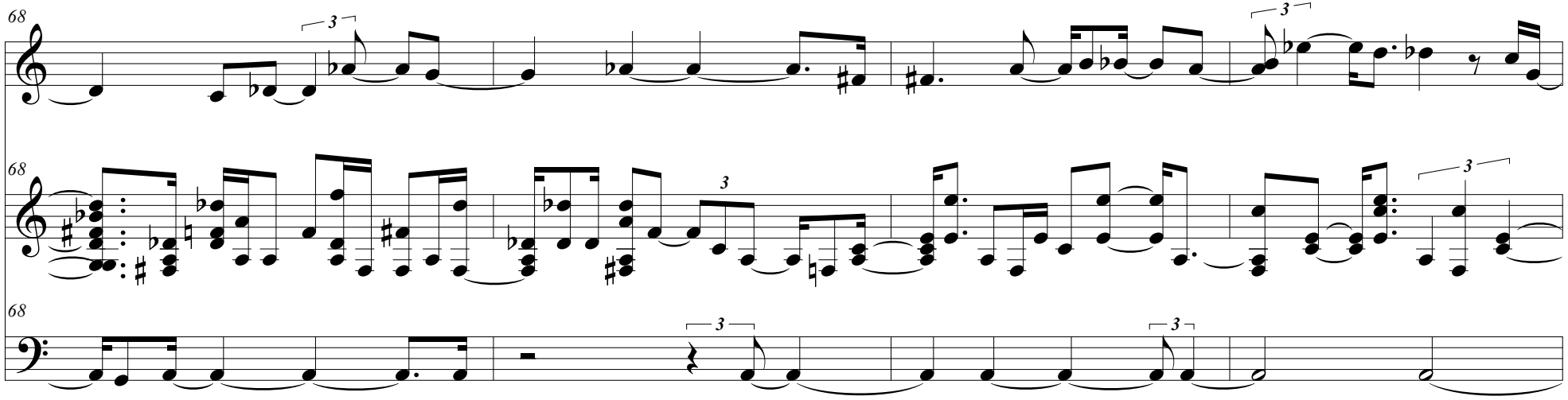

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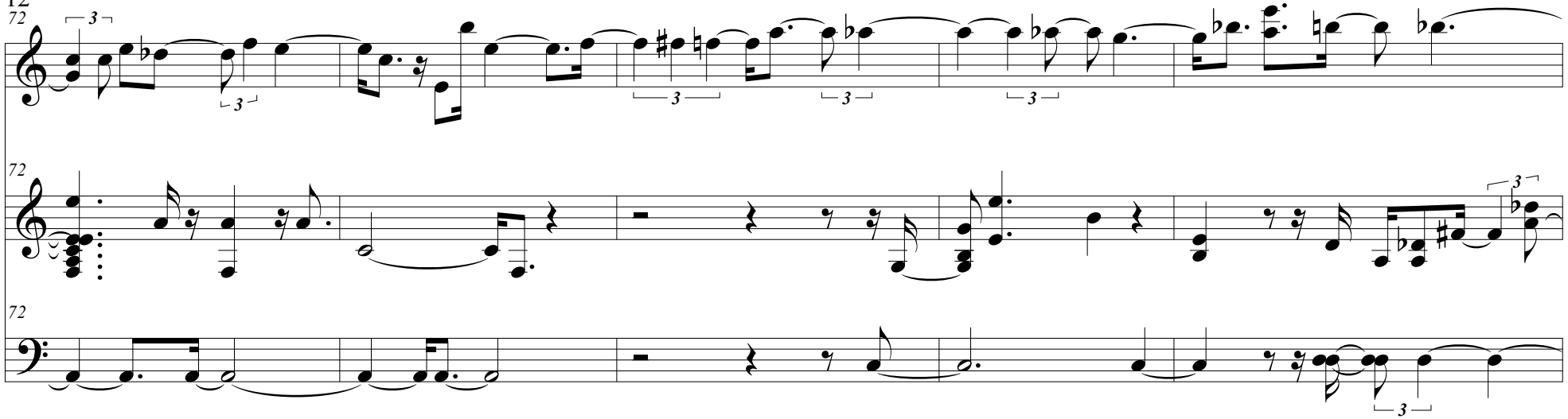

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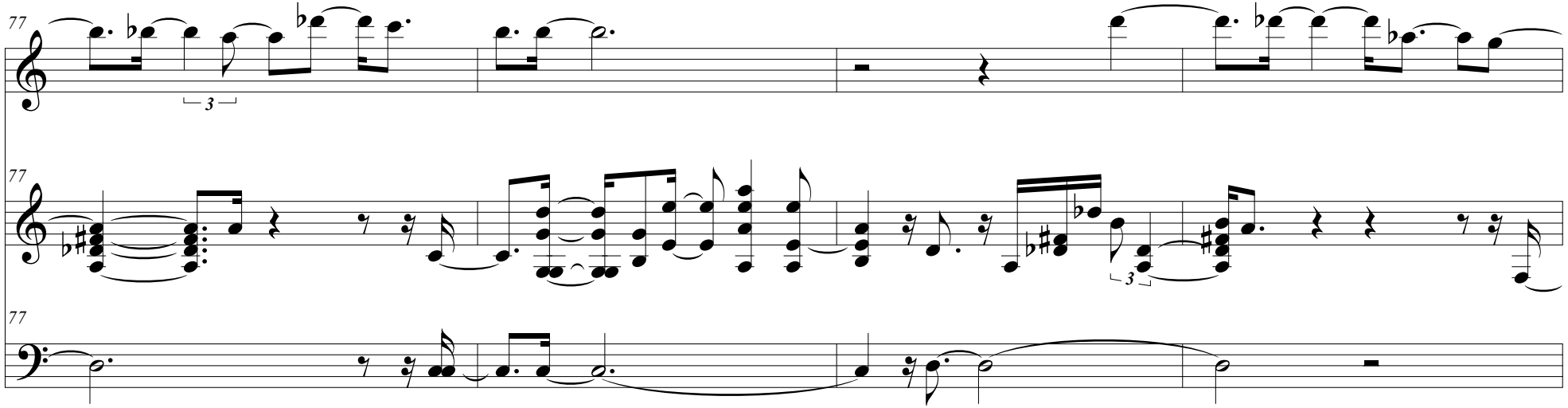

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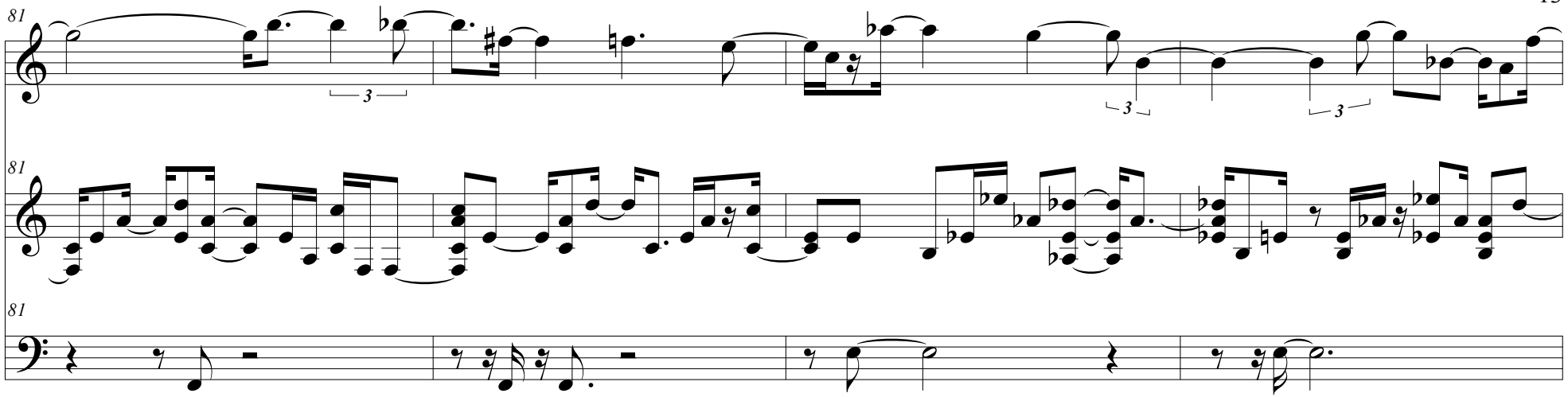

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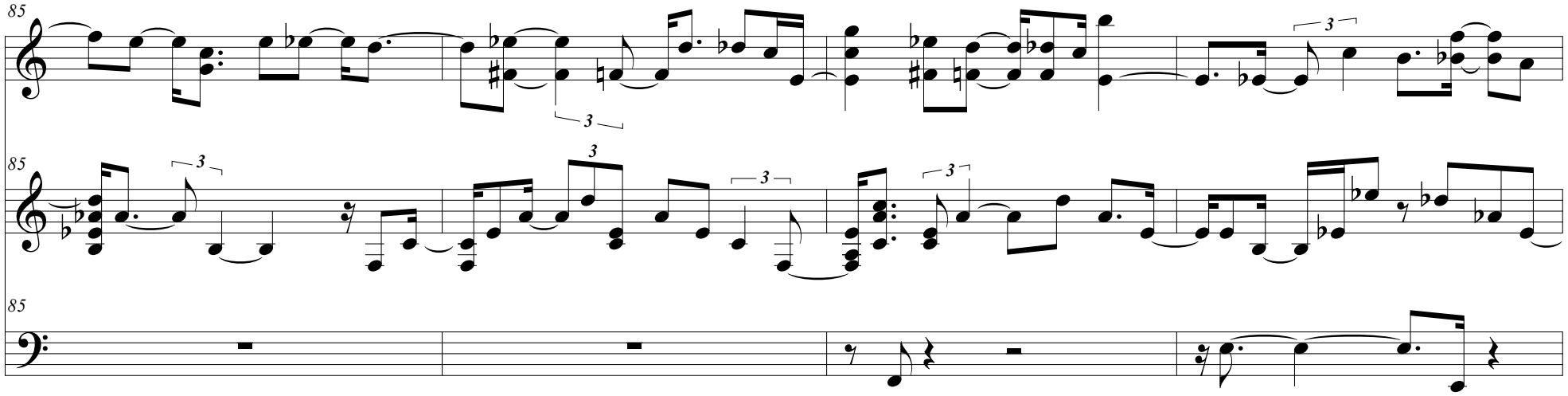

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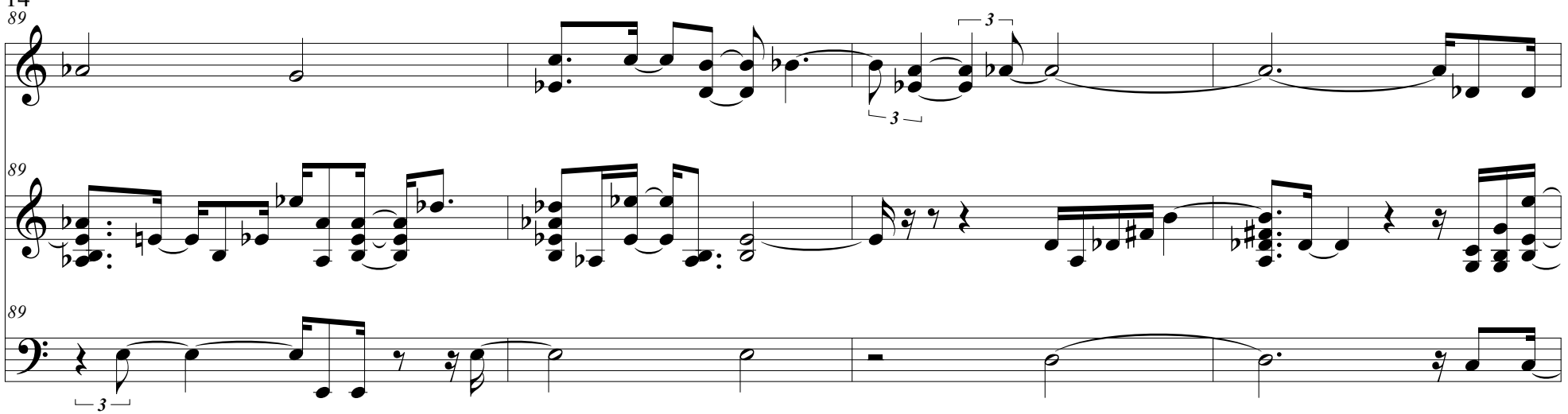

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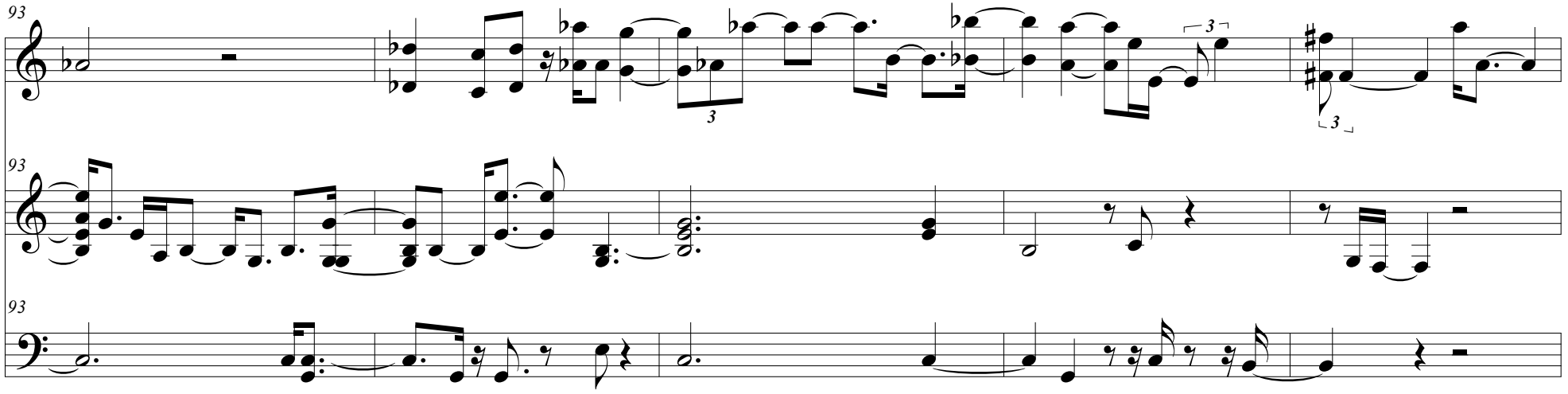

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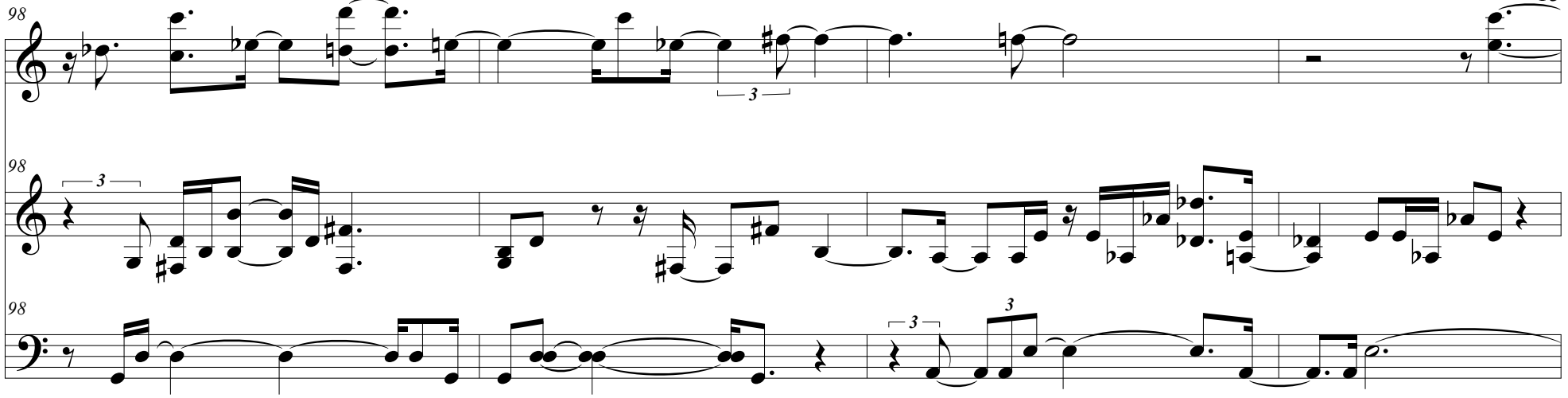

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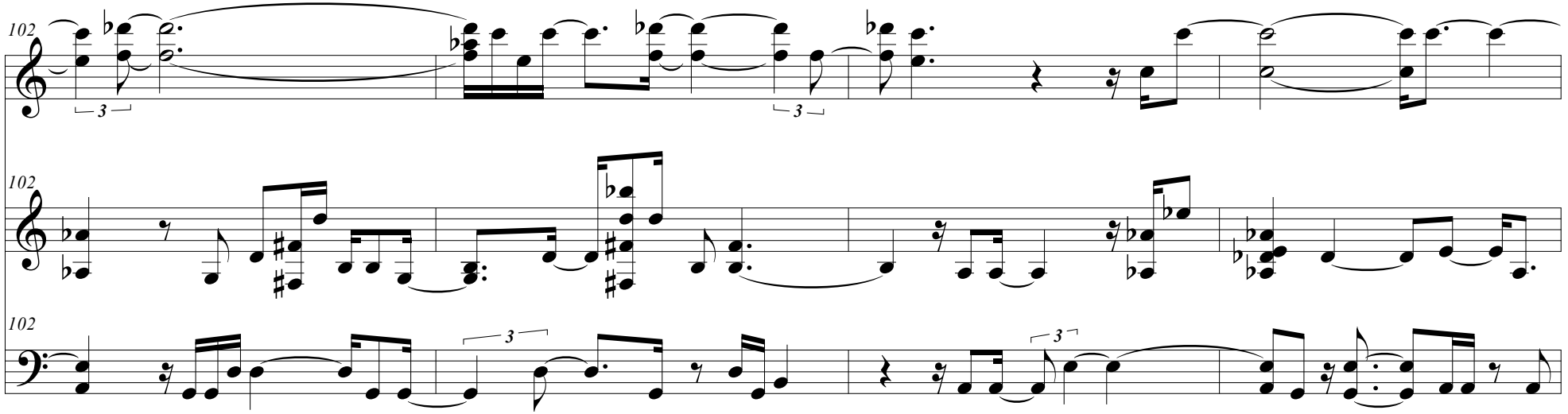

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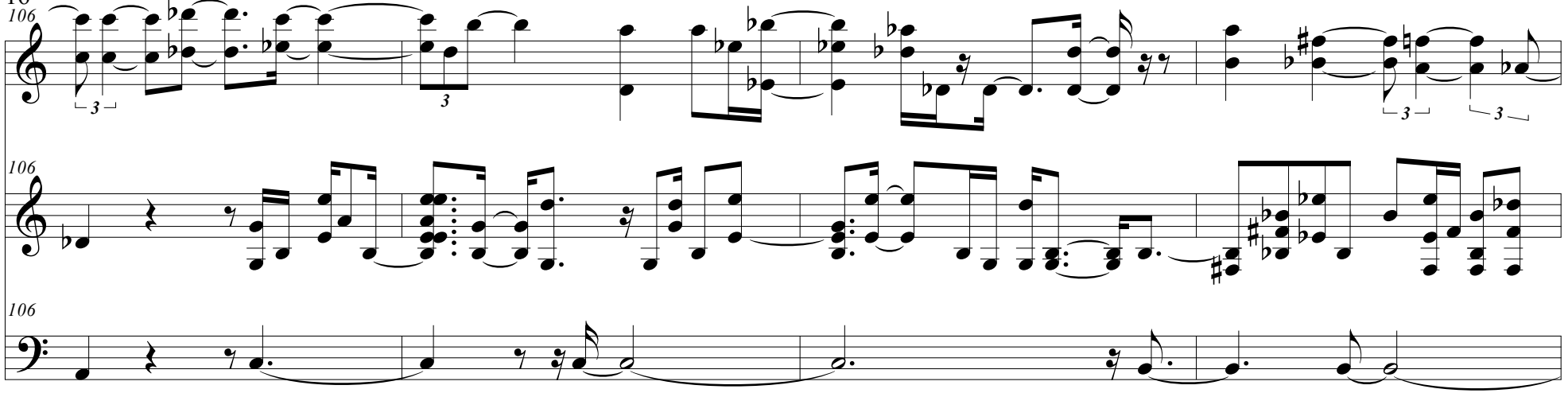

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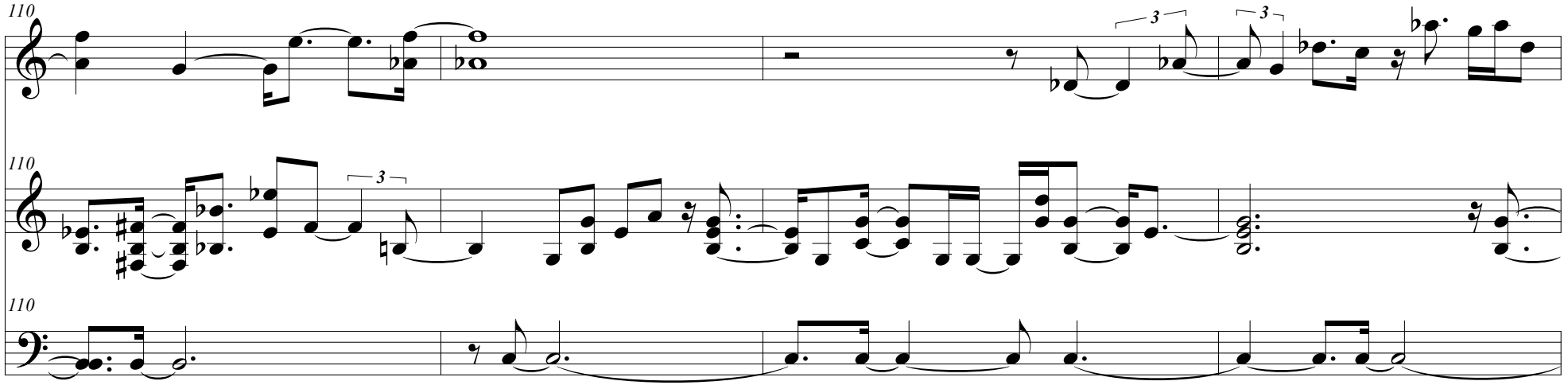

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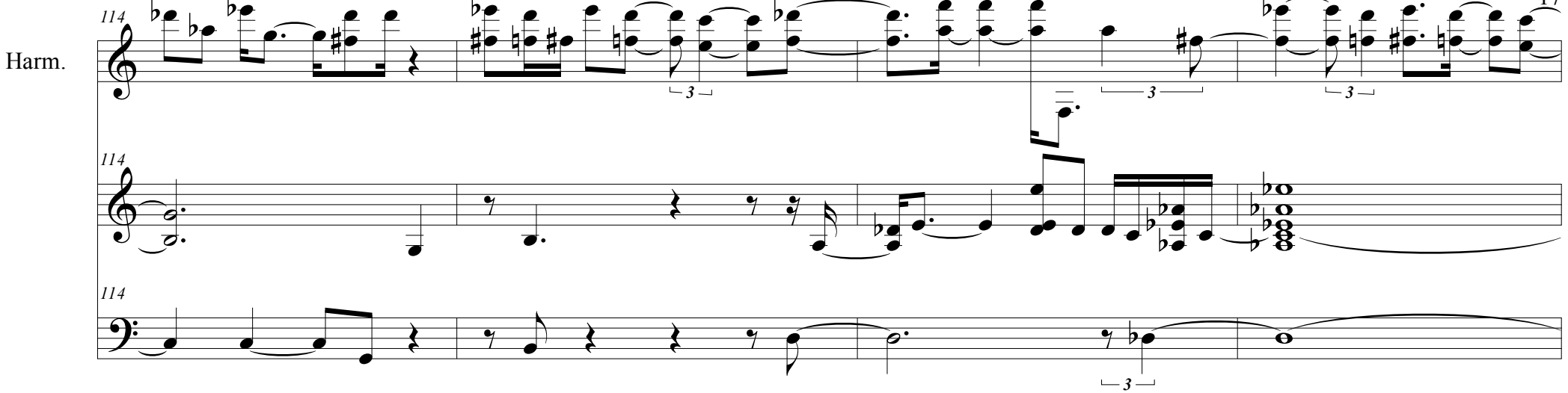

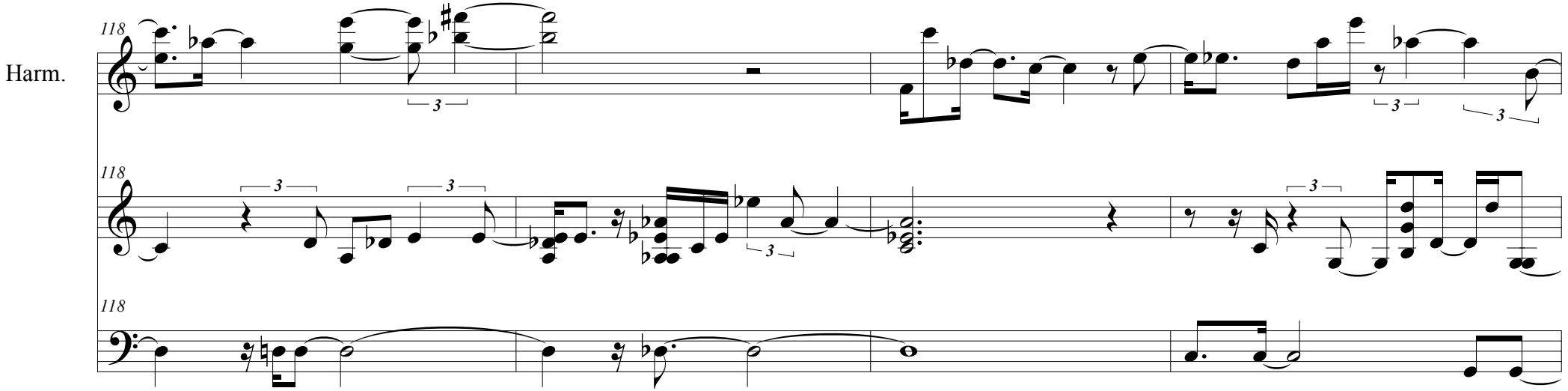

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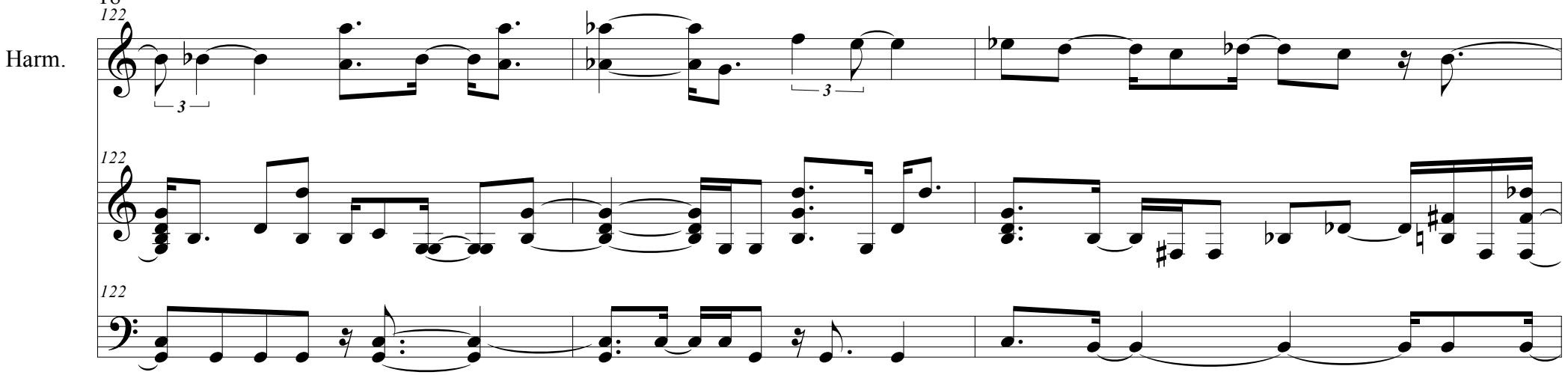

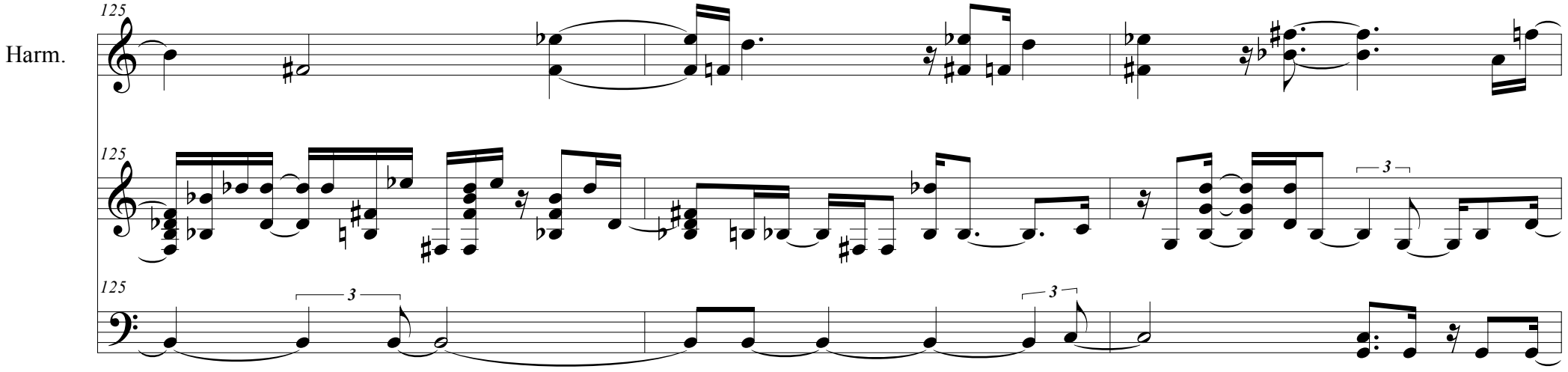

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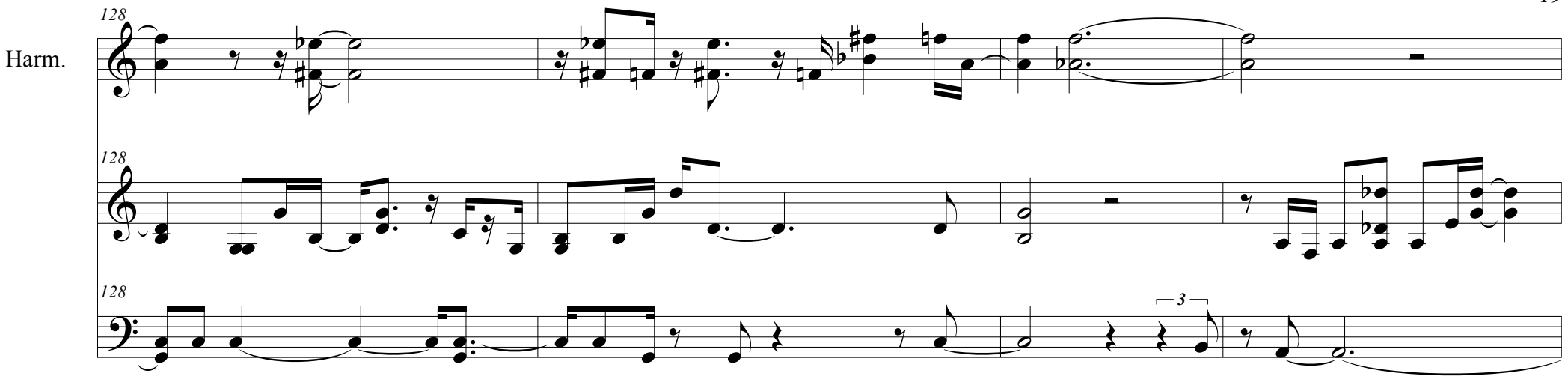

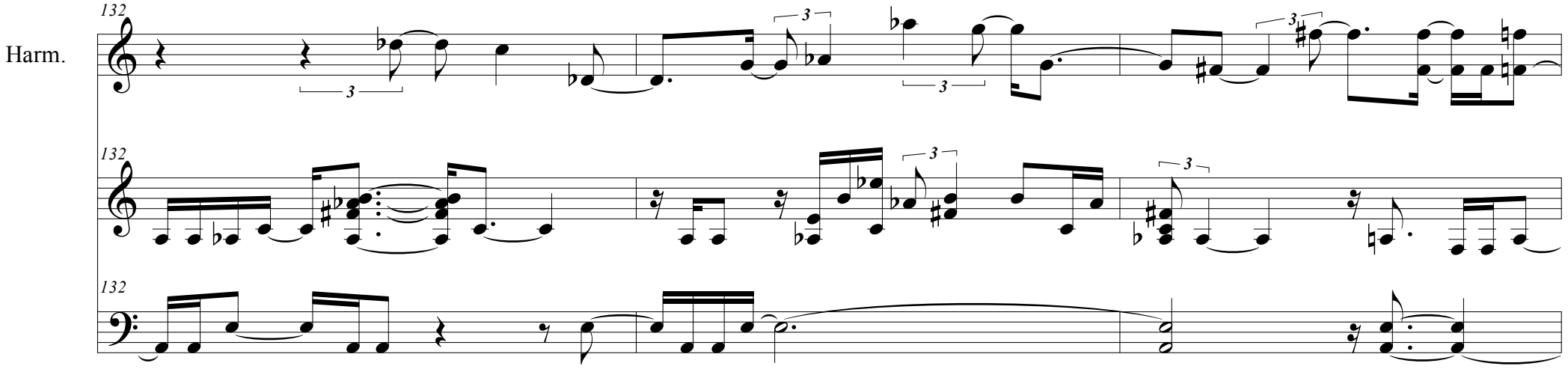

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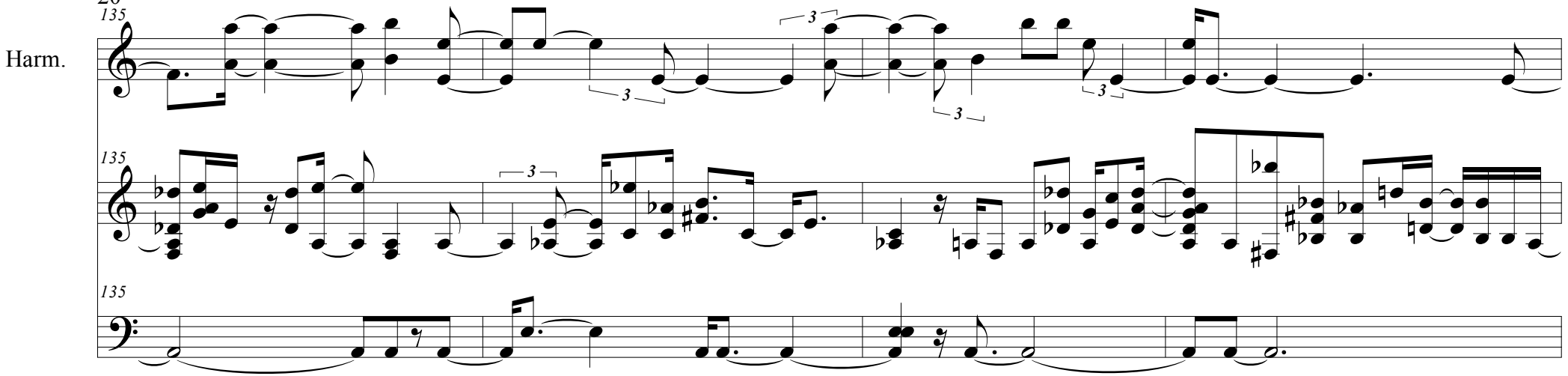

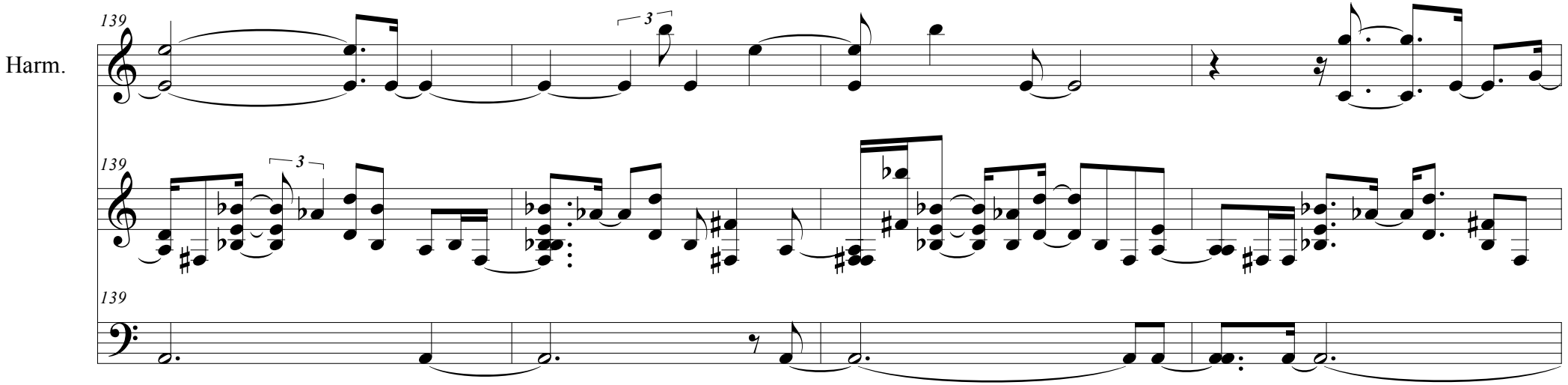

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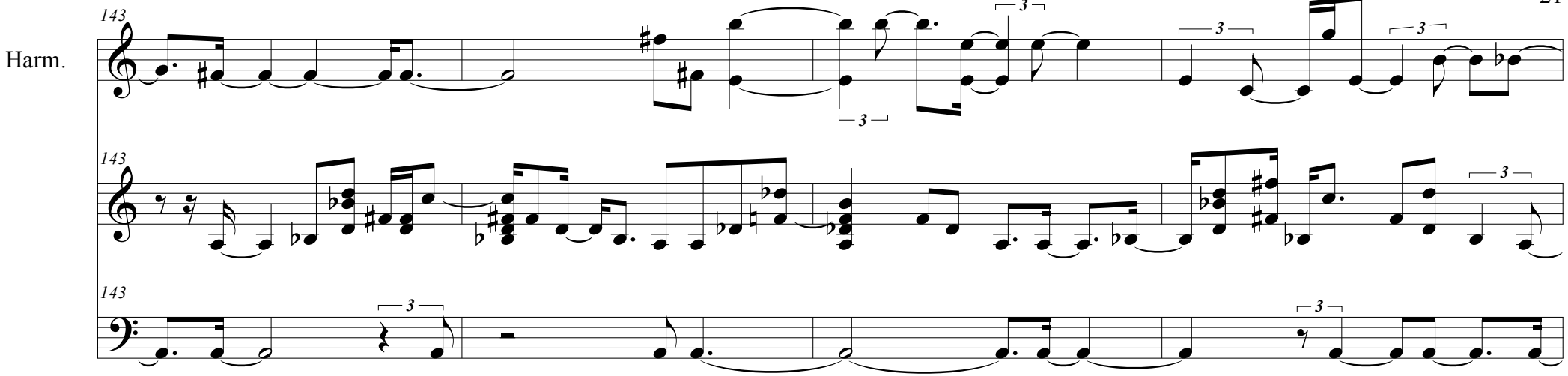

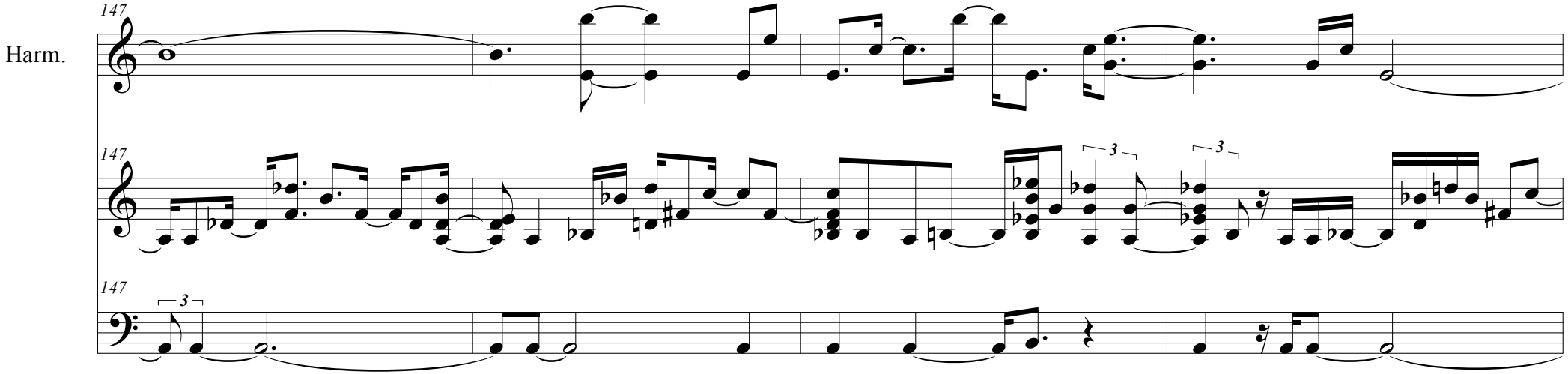

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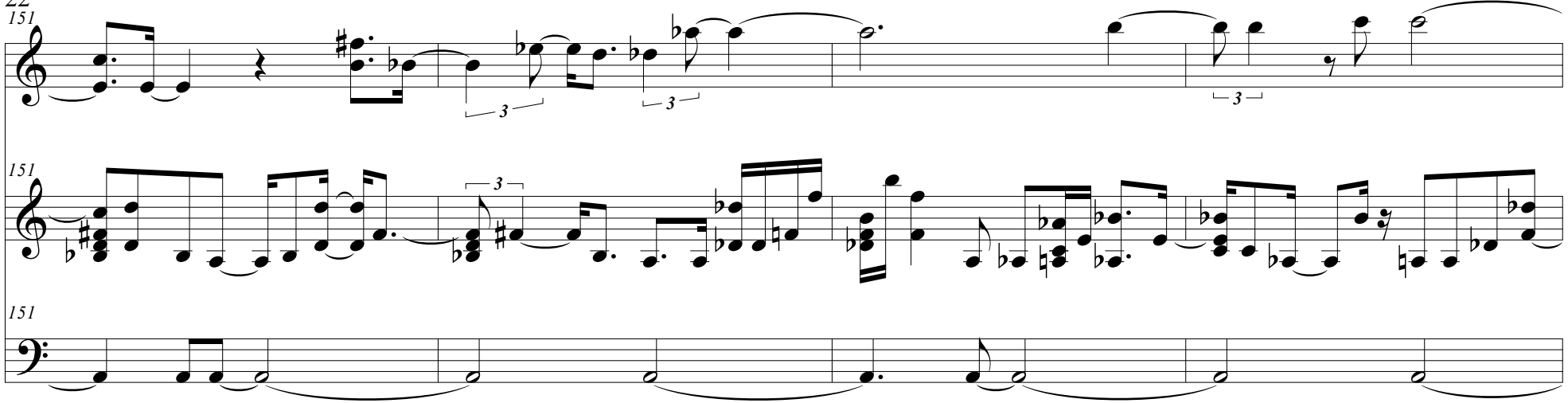

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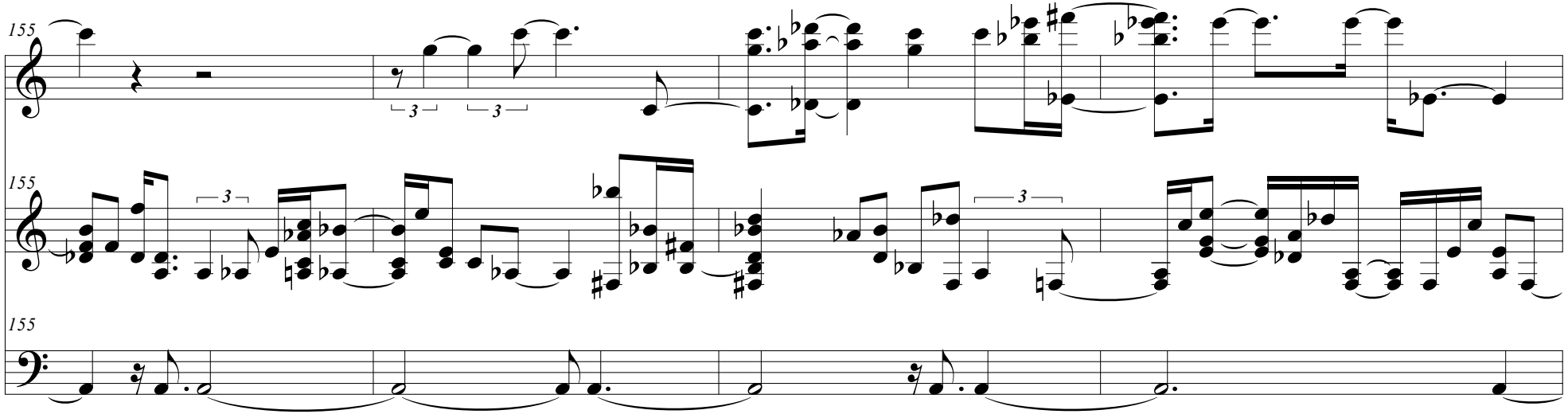

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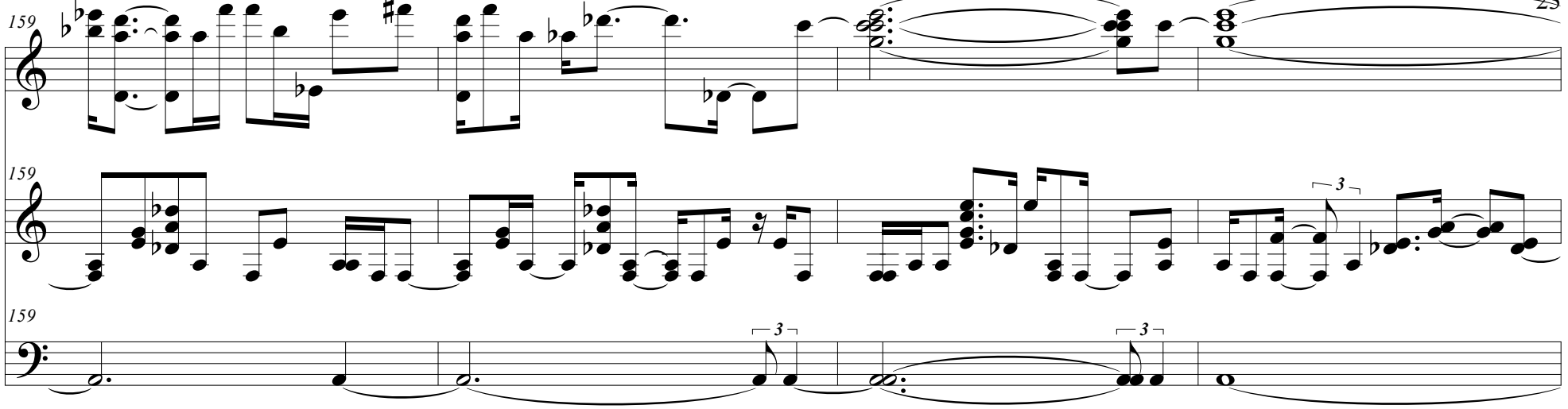

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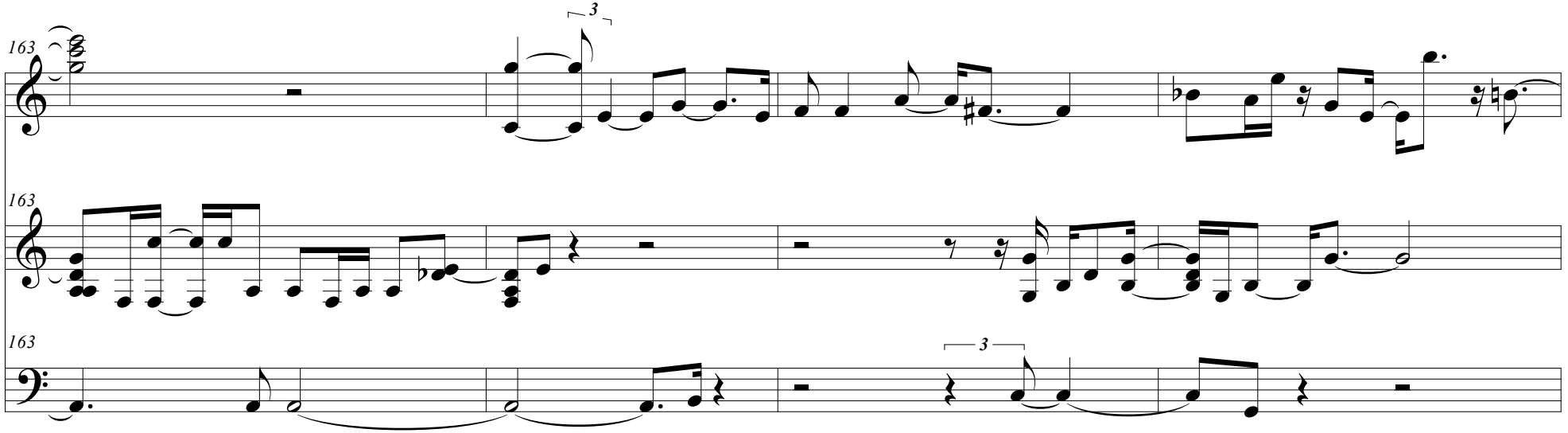

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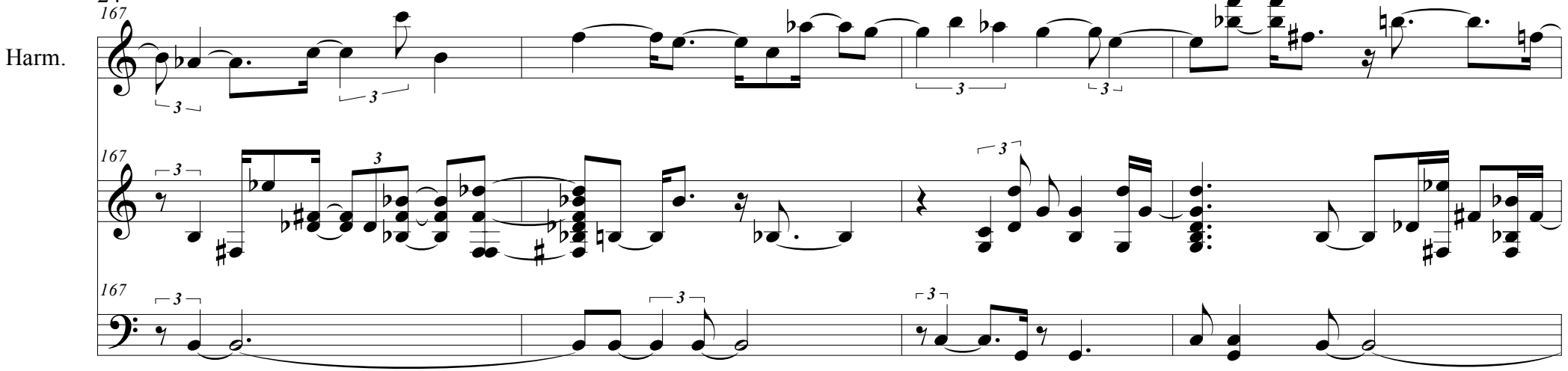

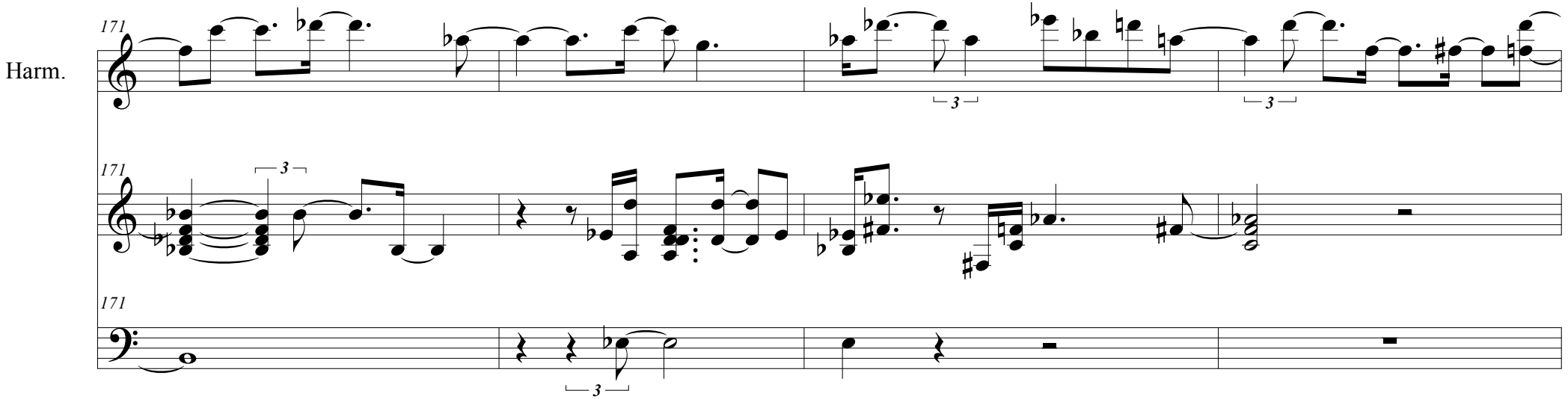

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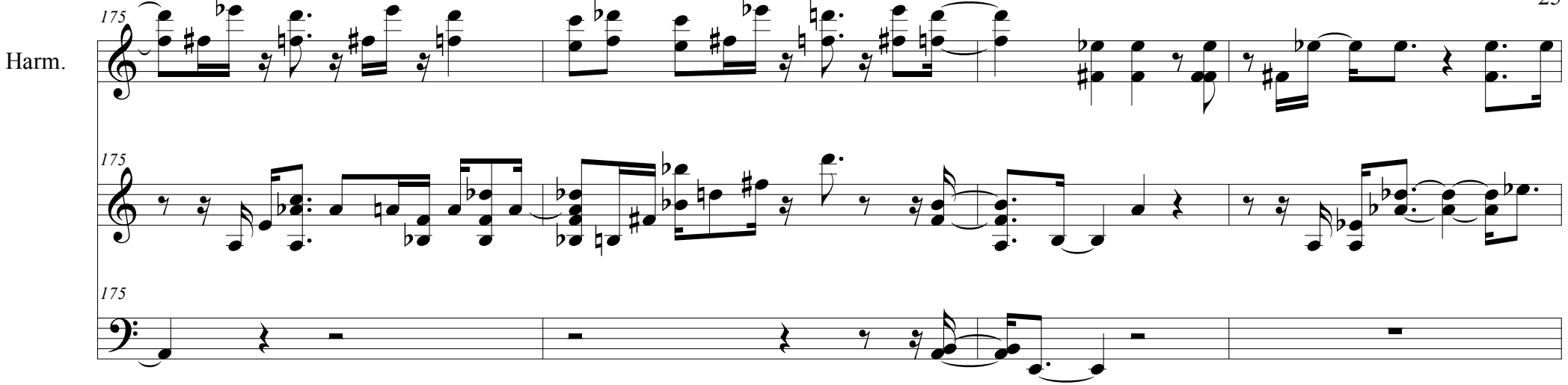

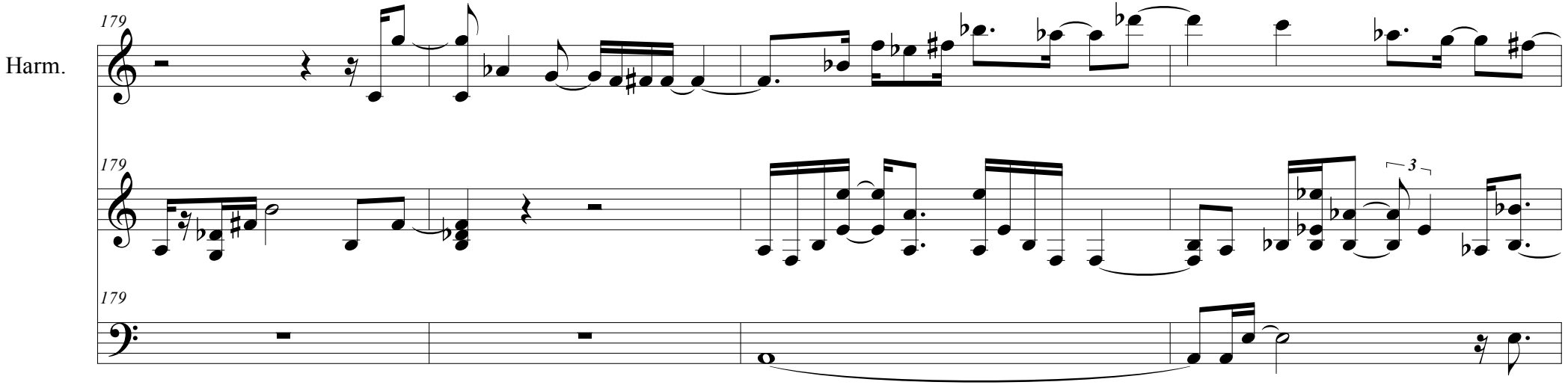

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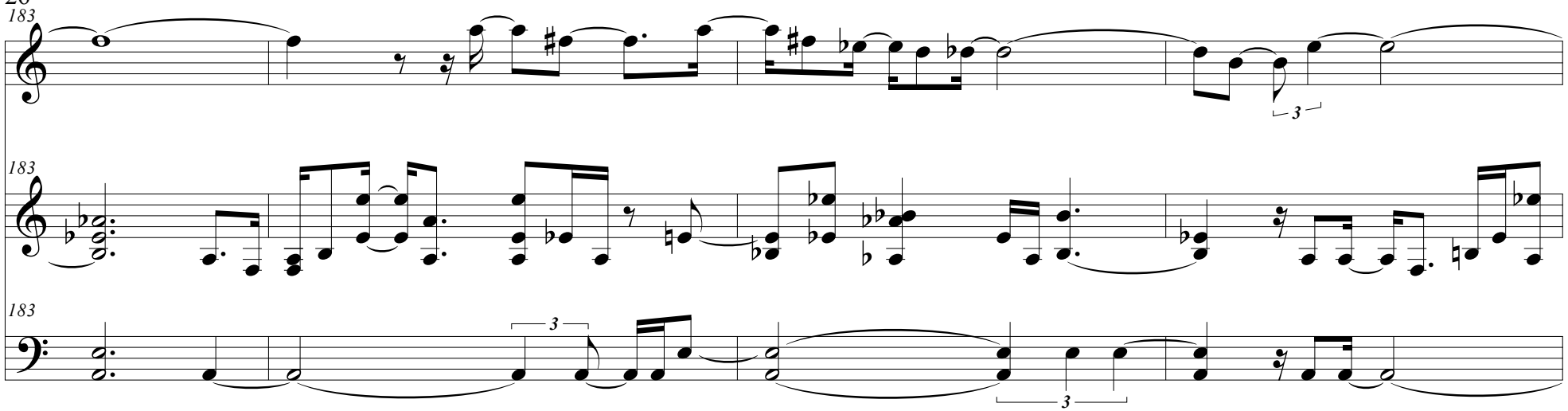

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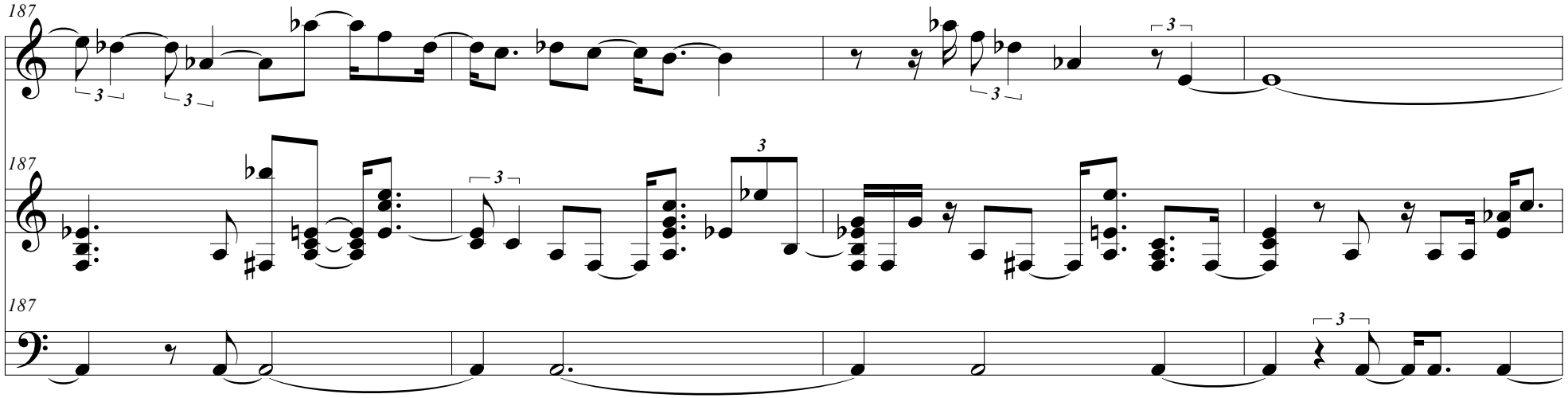

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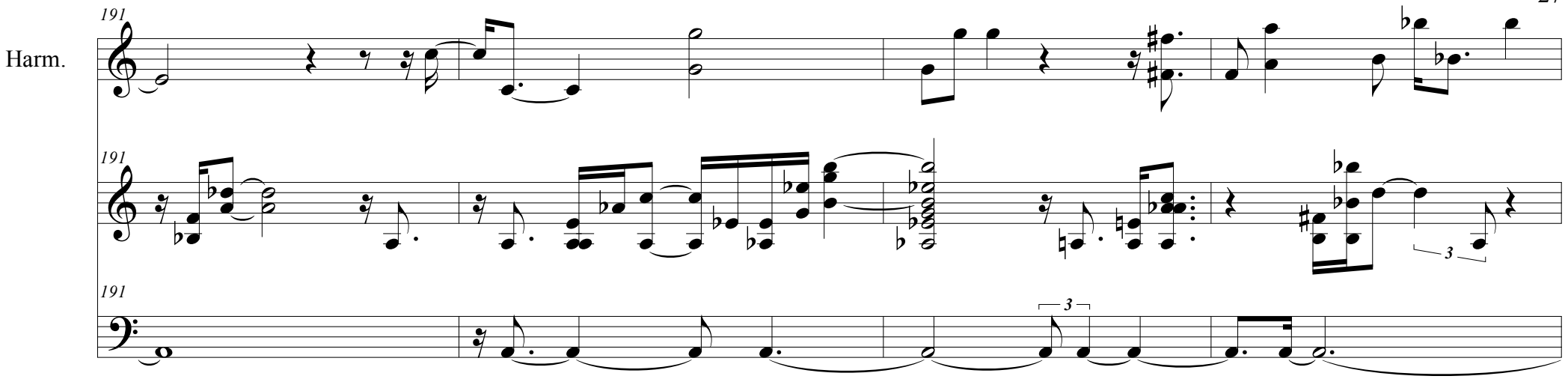

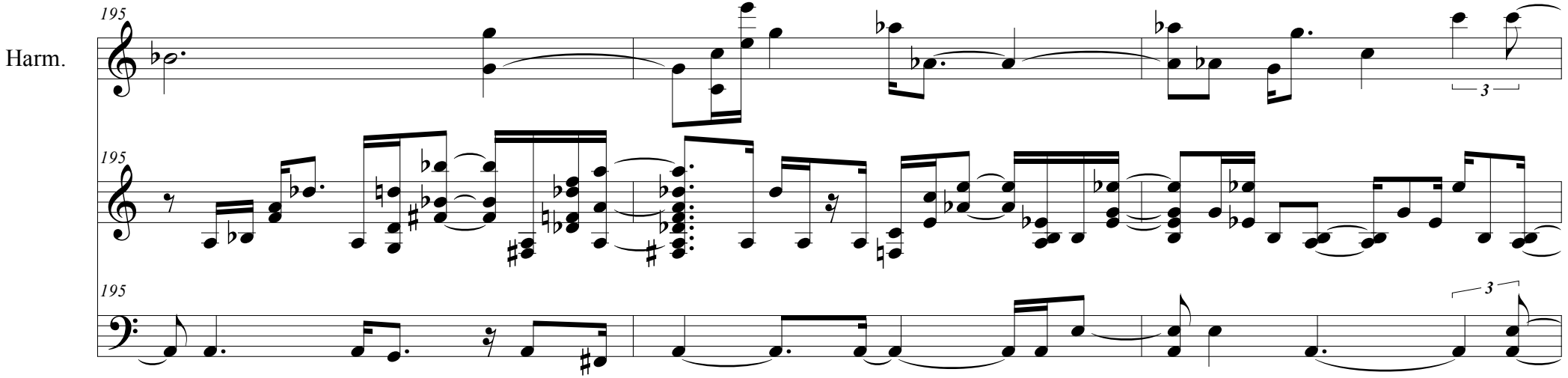

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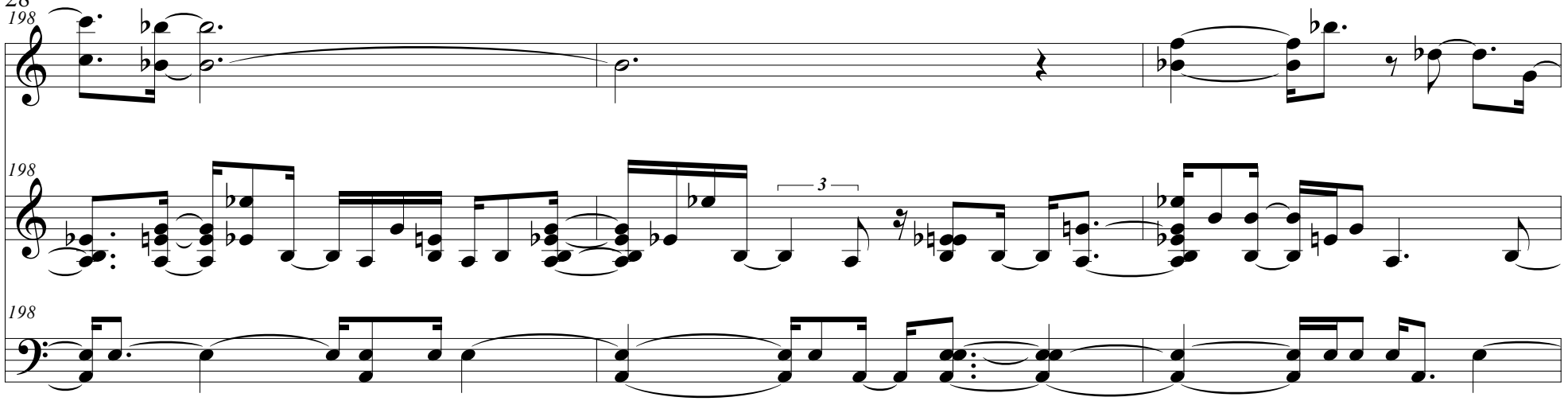

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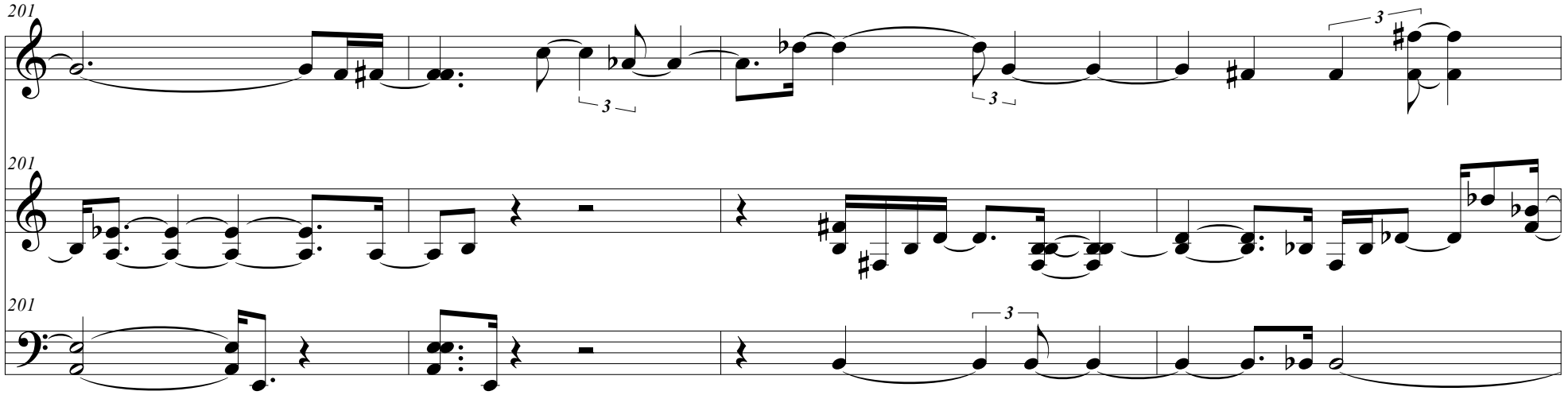

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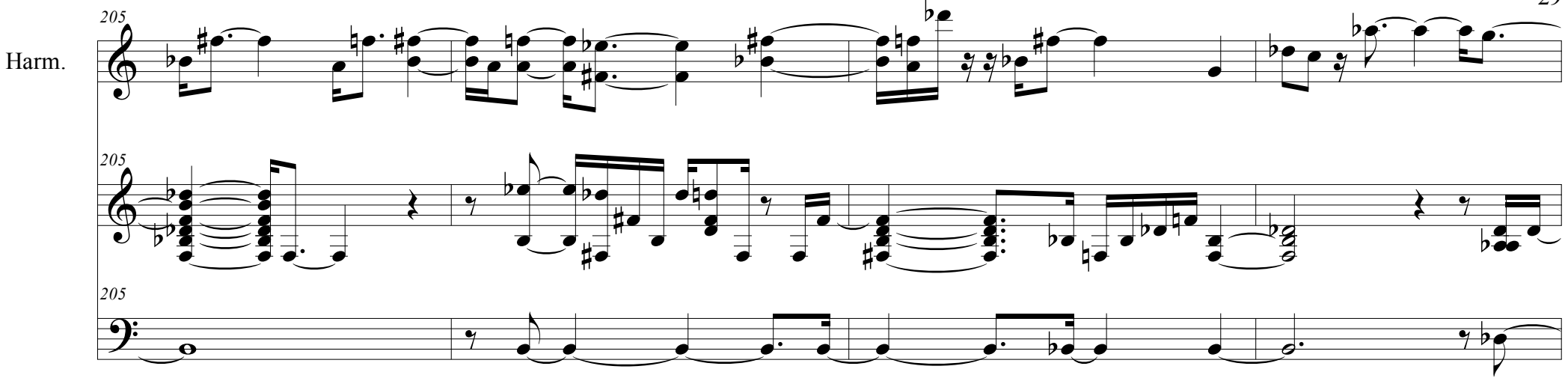

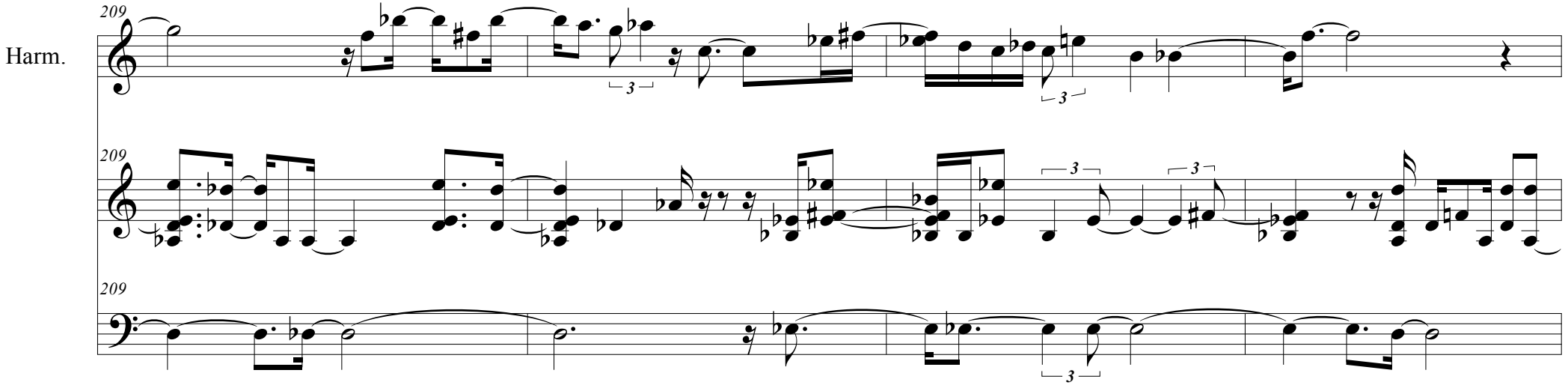

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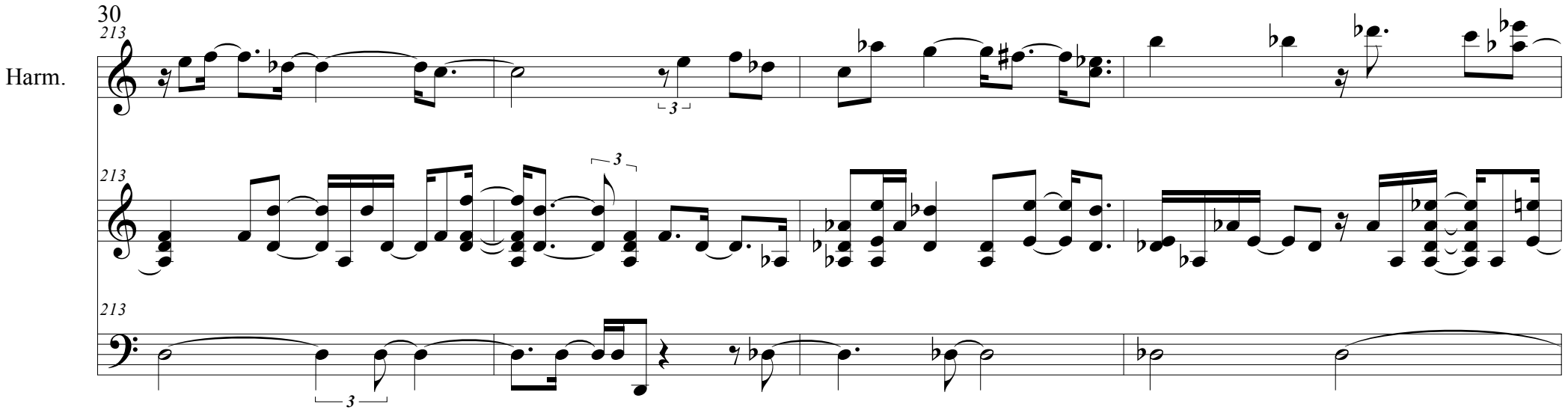

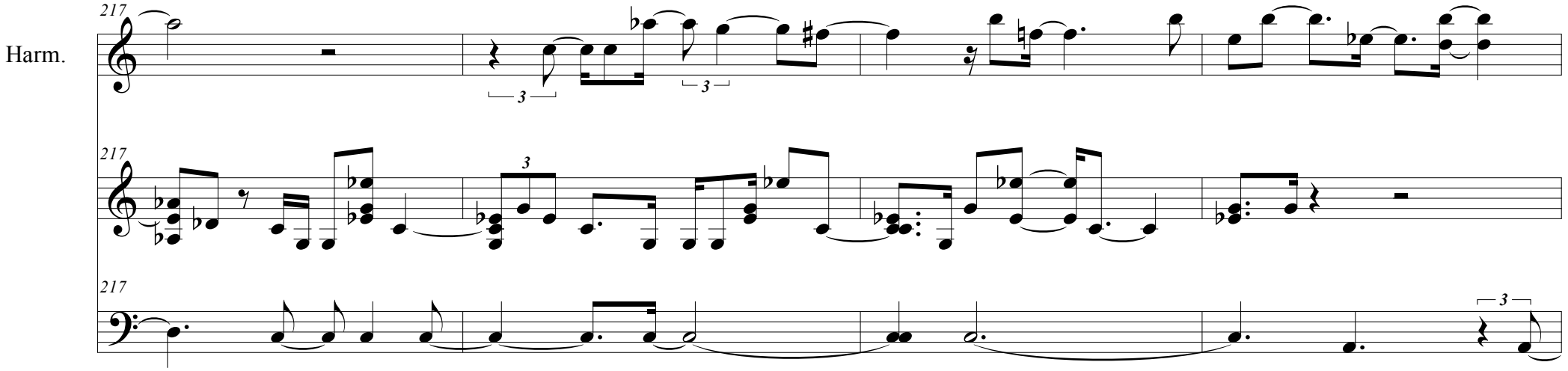

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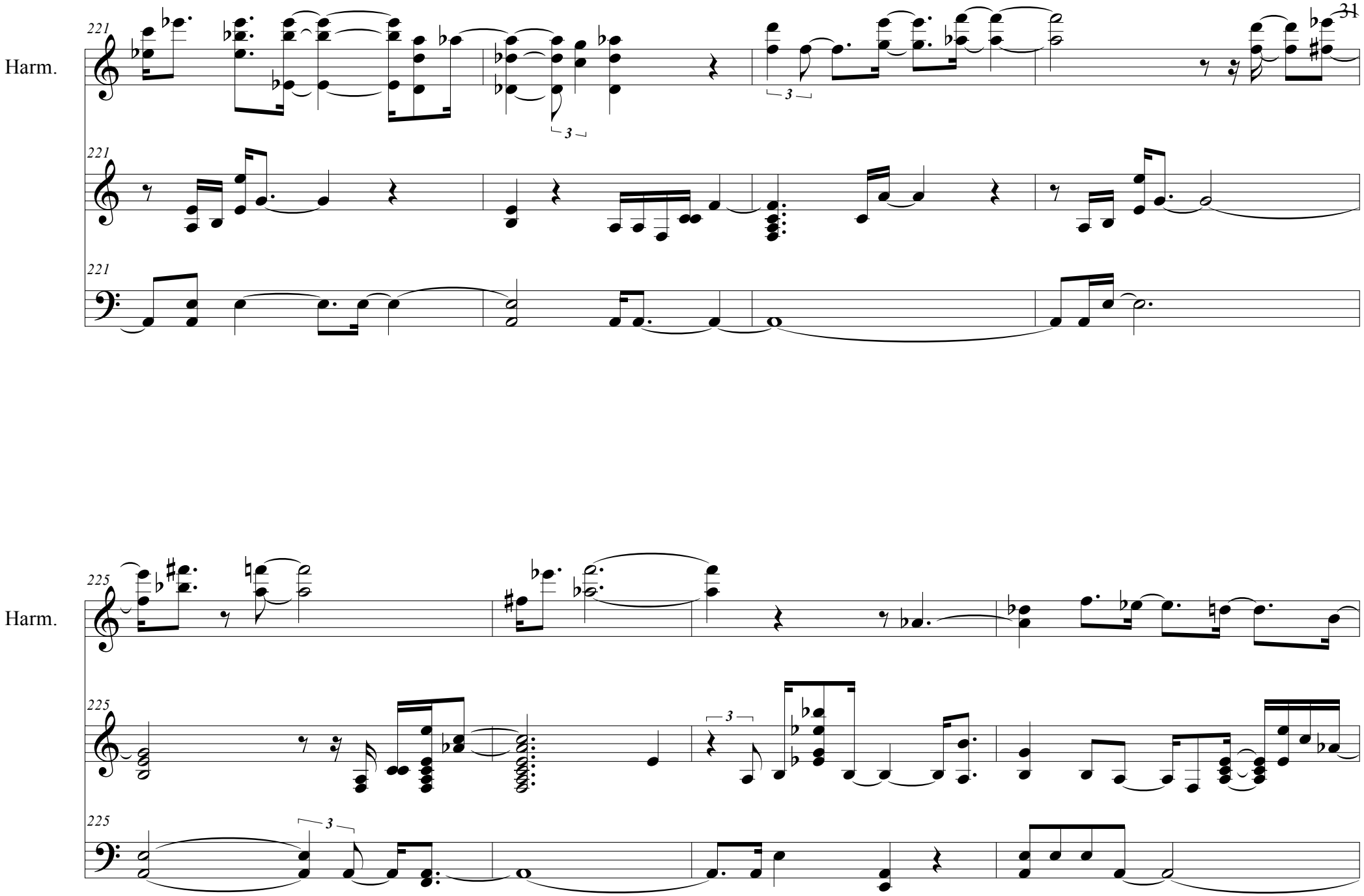

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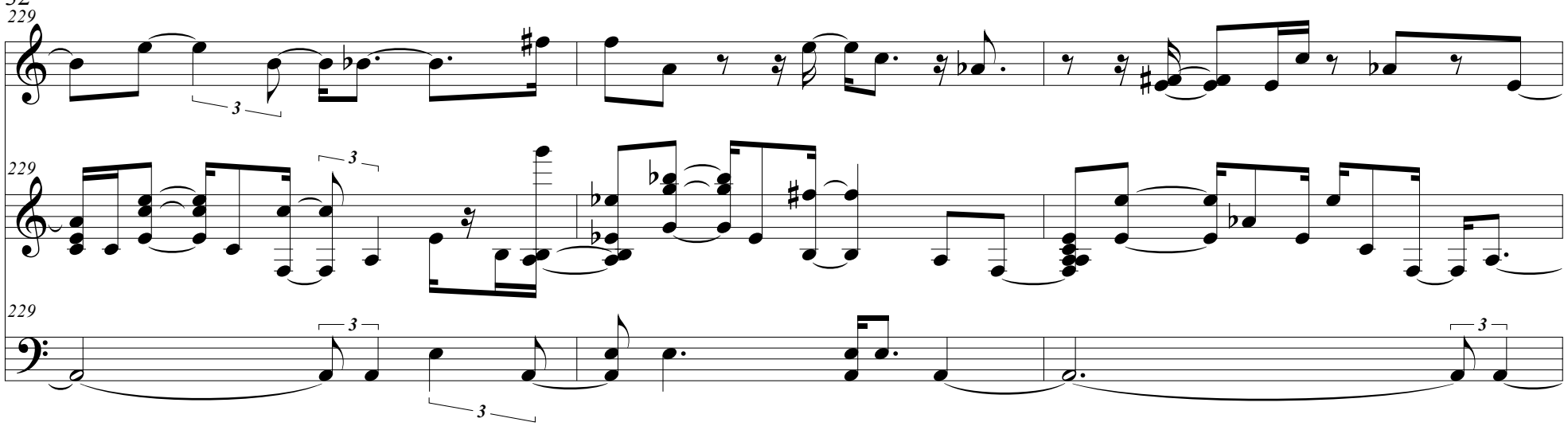

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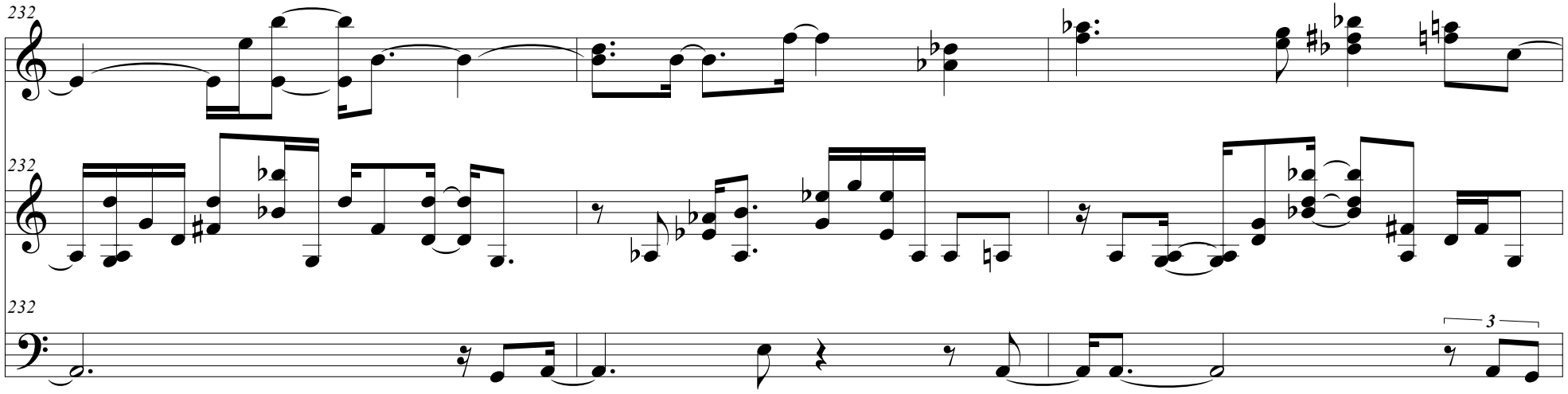

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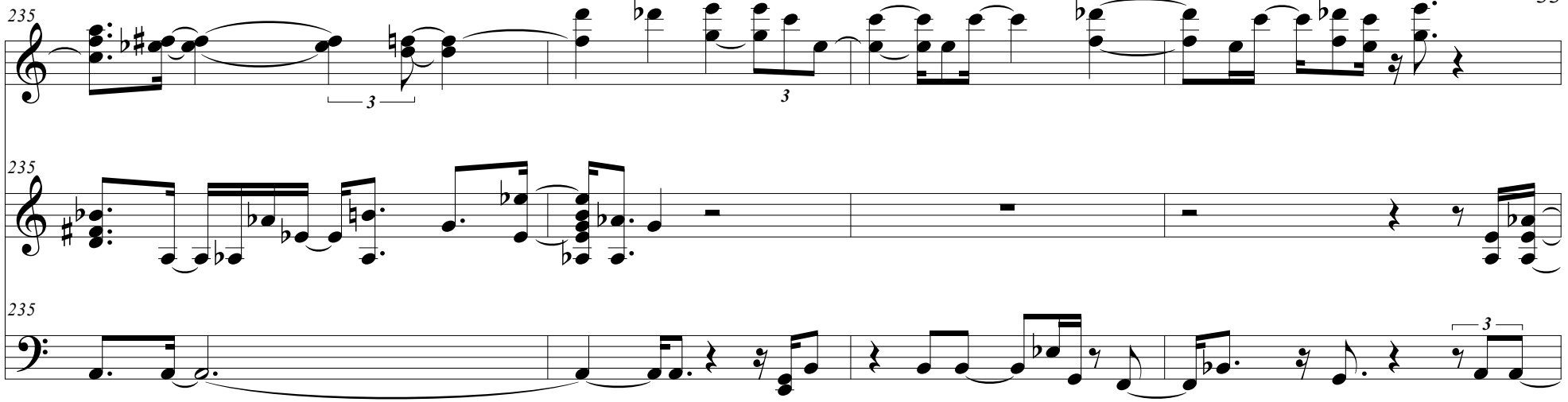

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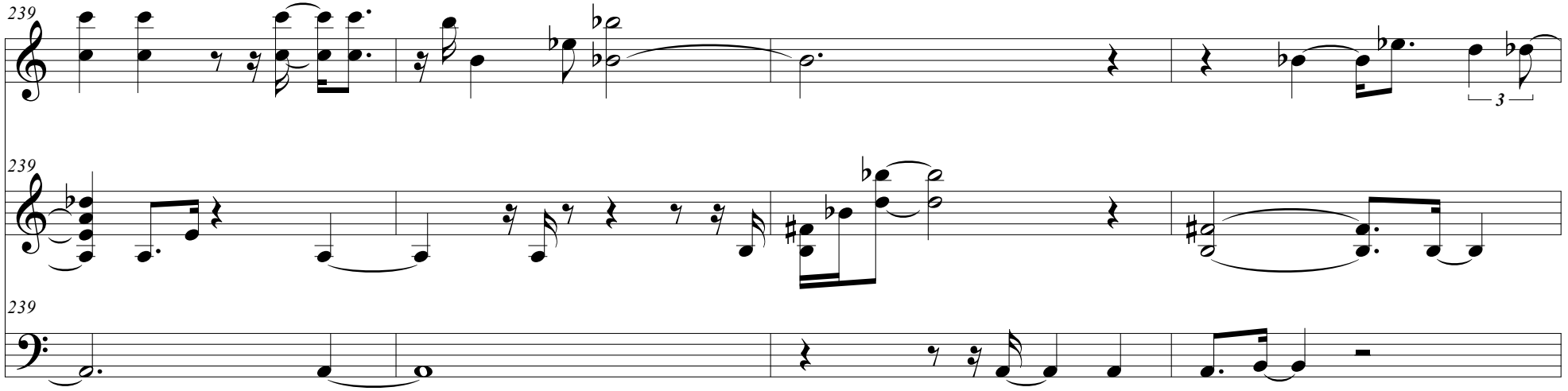

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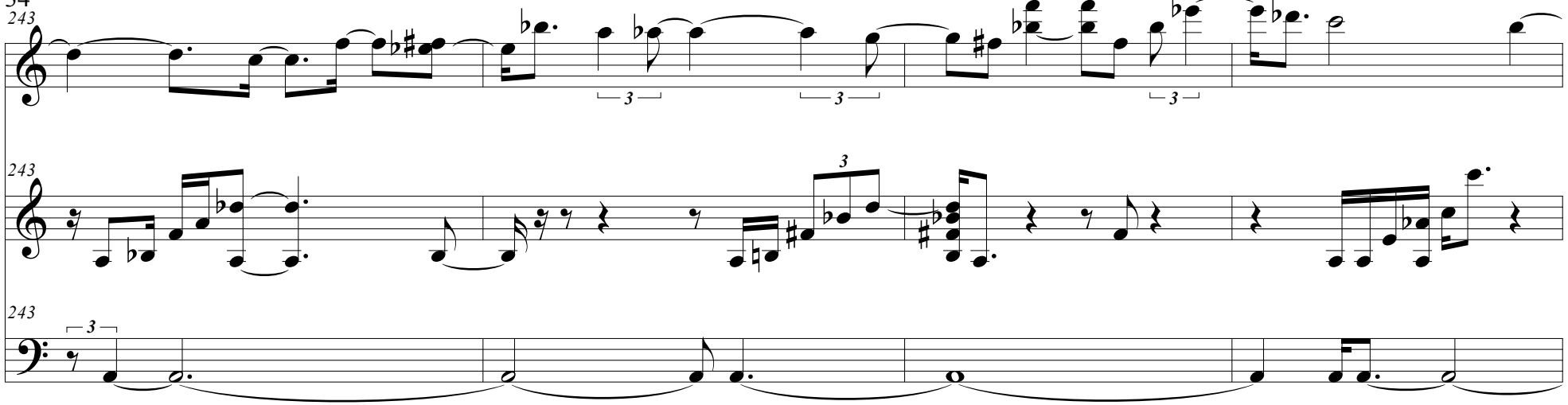

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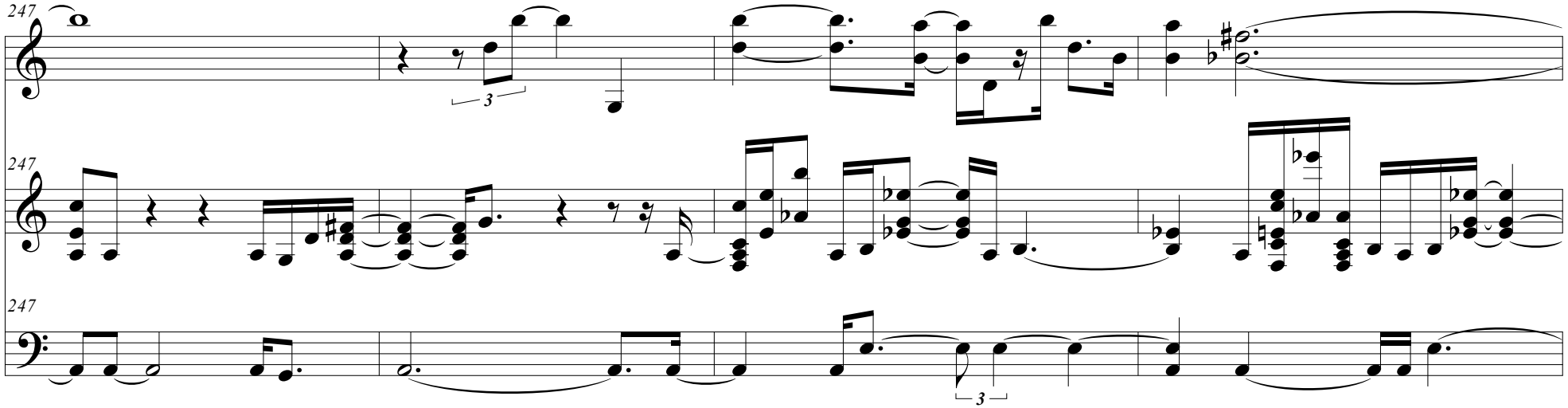

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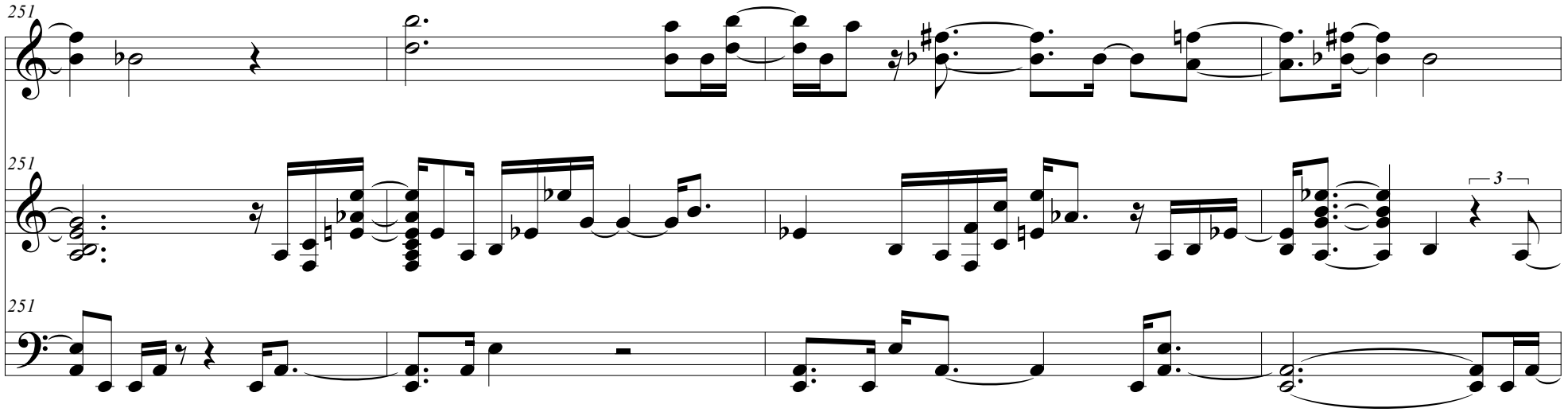

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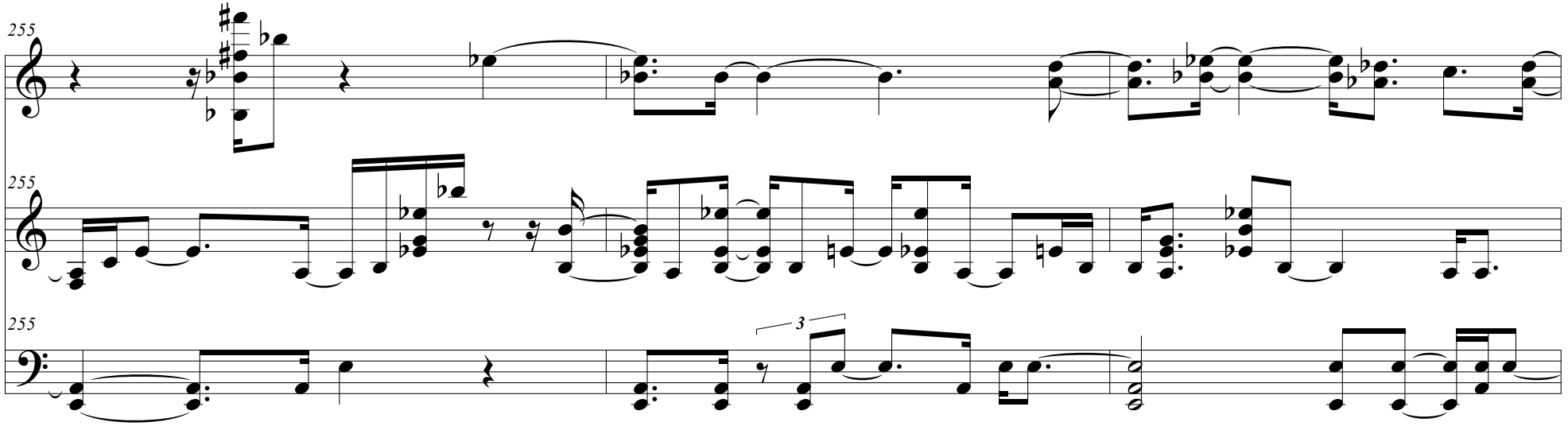

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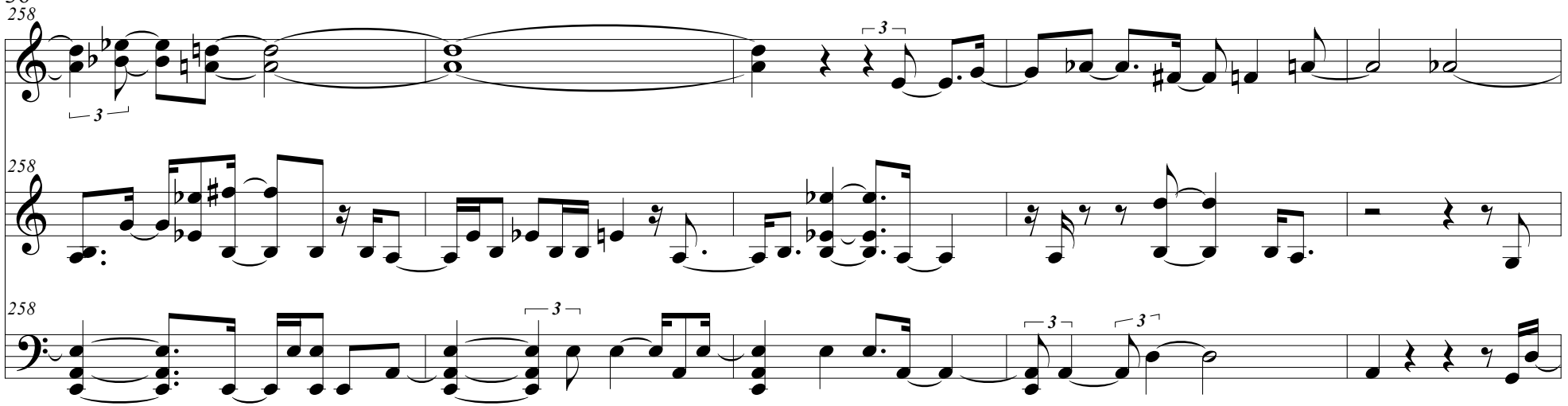

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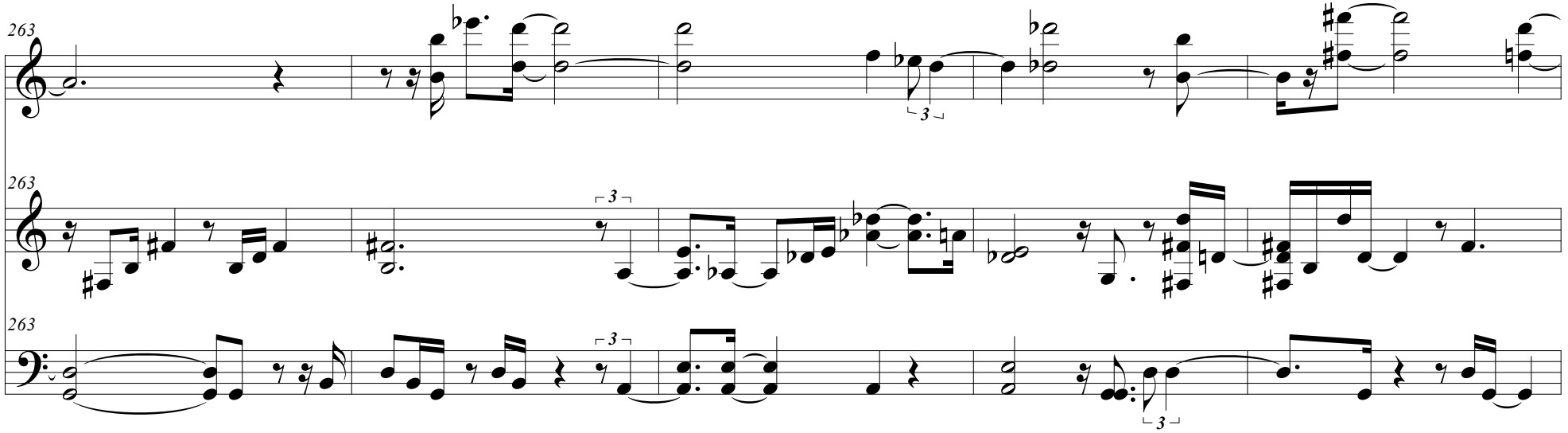

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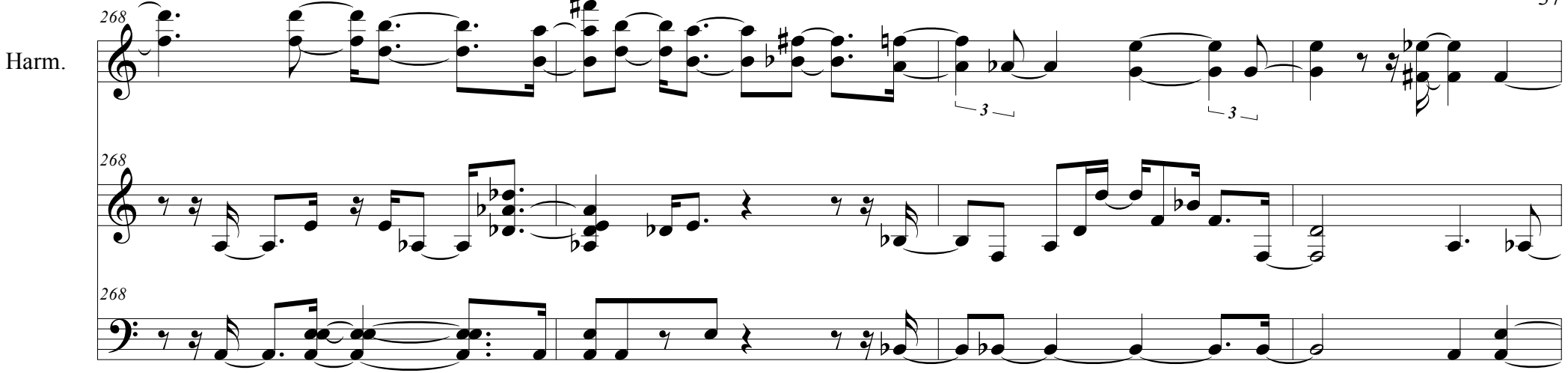

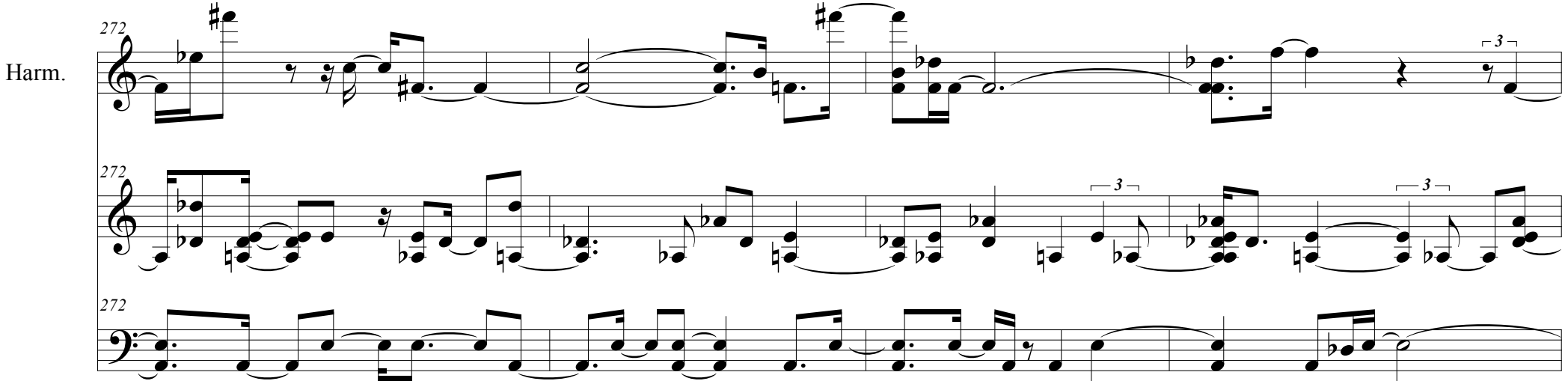

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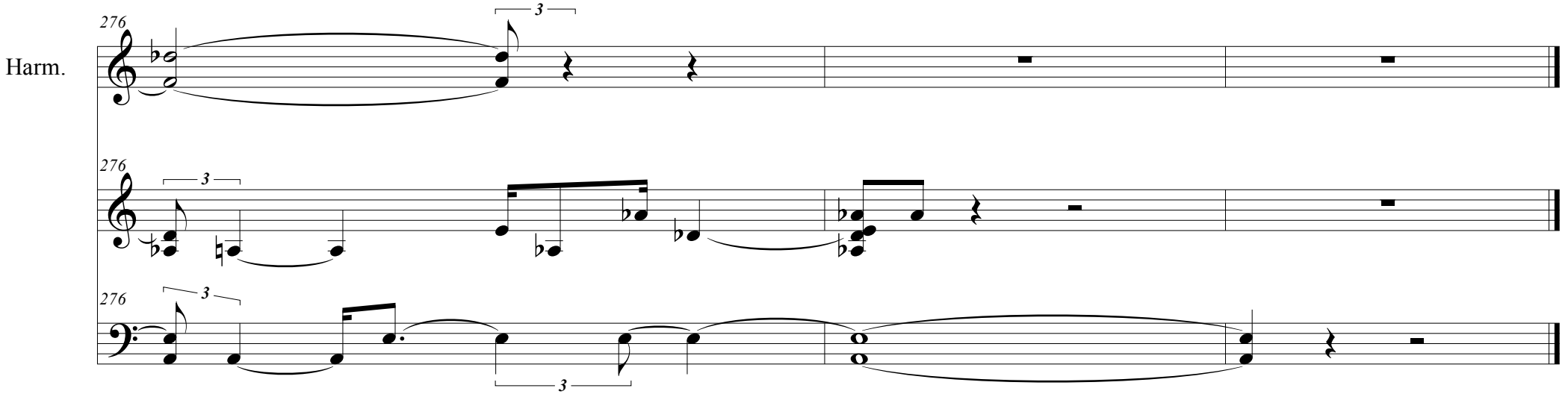

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3 3

L'œuvre qui s'achève ici n'est pas un objet clos, mais un champ de forces en circulation
dont la partition ne constitue que la trace refroidie.
En refermant ce feuillet, l'interprète et l'auditeur deviennent les dépositaires
d'une Énergie qui survit à l'extinction du son.
Le processus créatif a suivi une densification progressive à travers quatre régimes d'existence :
l'Hylé latente, silence initial et réservoir de tous les possibles ;
l'Hylé vibratoire, surgissement de l'irradiation translucide dans l'instant de la dictée ;
l'Hylé fixée, stabilisation opérée par la nomenclature MONAS AUTOGONA ;
enfin l'Hylé résiduelle, imprégnation charnelle qui persiste dans la mémoire du Temps.
Cette pièce témoigne de l'impossibilité d'un code stable.

Elle affirme que le Témoin a capté — l'ego du compositeur s'effaçant pour devenir membrane active ;
que la Matière a rayonné — l'atonalité fonctionnant comme un rayonnement métaphysique ;
et que le Geste a narré — la structure se découpant selon des forces internes plutôt que par la mesure.
La résonance finale articule trois dimensions indissociables :
la Matière, perçue comme granulation sonore et friction hylétique ;
le Sens, qui se résout dans l'aperception d'un silence habité ;
et la Correspondance, dialogue métaphysique entre l'artefact technique
et la nécessité d'une présence humaine vibrante.
« La note n'est que l'ombre du silence qui la précède,
une trace de l'instant libérée de l'Énergie qui la contenait déjà. »
À l'interprète qui accepte de franchir ce seuil :
votre engagement n'est pas une simple lecture, mais un acte de loyauté envers l'Inconnu.
Par votre rigueur et votre refus des refuges académiques, vous cessez d'être un exécutant
pour devenir le co-architecte de cette irradiation.
Que votre geste soit souverain ; cette partition ne vous demande pas de justifier vos références,
mais d'habiter votre propre courage face au silence.
L'œuvre retourne désormais à son état de flux instable, enrichie par l'expérience de votre écoute.

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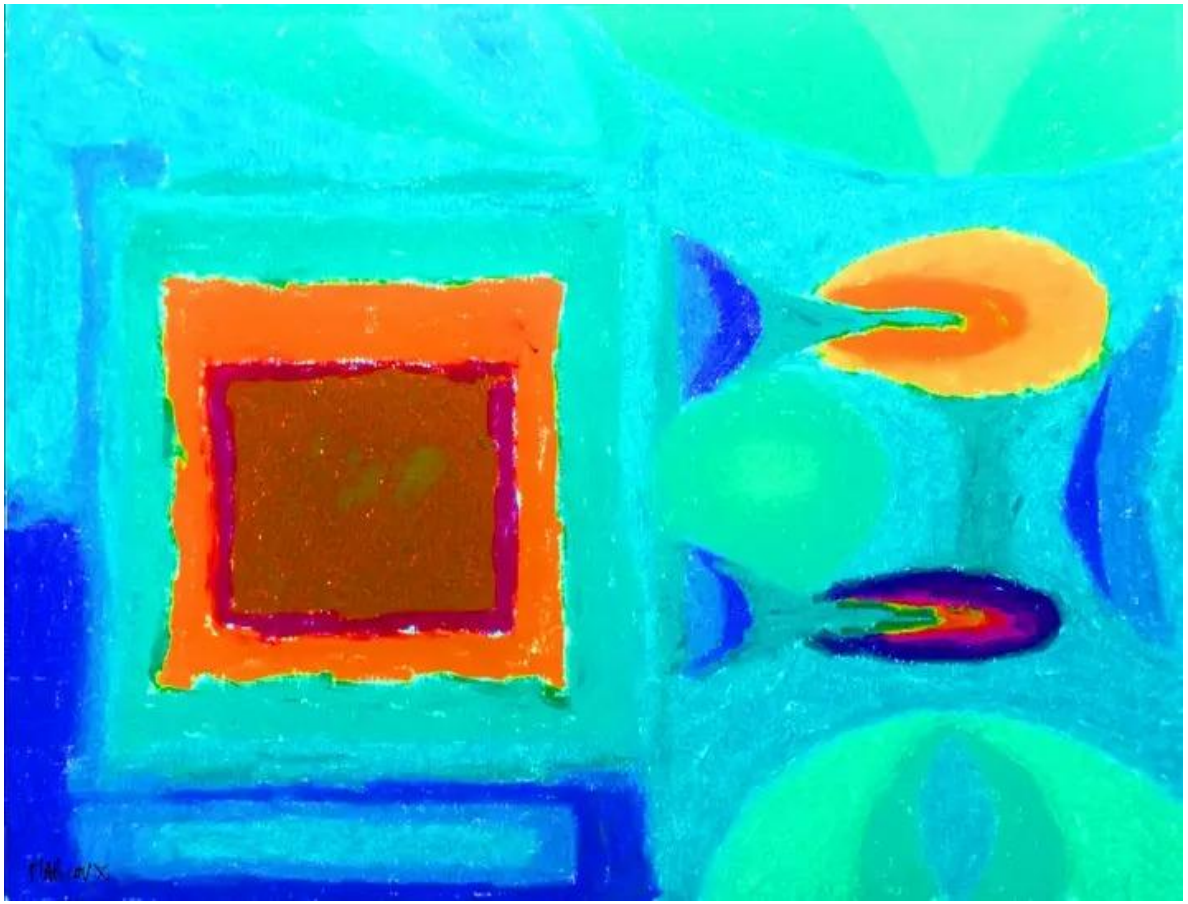

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